

SMITHSONIAN
FOLKLIFE
FESTIVAL
2001





Smithsonian
Center for Folklife and Cultural Heritage

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Cover image: Gombeyes are the masked dancers of Bermuda.
Art from photo courtesy the Bermuda Government



35th Annual Smithsonian Folklife Festival

On The National Mall, Washington, D.C.
June 27 – July 1 & July 4 – July 8, 2001

Bermuda Connections

New York City at the
Smithsonian

Masters of the Building Arts

Smithsonian

The Festival is co-sponsored by the National Park Service.

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NEW YORK CITY AT THE SMITHSONIAN

This program is produced in collaboration with New York's Center for Traditional Music and Dance and City Lore, with major funding from the New York City Council, the New York City Department of Cultural Affairs, Howard P. Milstein, and the New York Stock Exchange. The Leadership Committee is co-chaired by The Honorable Daniel Patrick Moynihan and Elizabeth Moynihan and corporate chairman Howard P. Milstein.

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FESTIVAL SPONSORS

FOLKLIFE Festival

BERMUDA CONNECTIONS

This program is produced in partnership with the Bermuda Government Departments of Community and Cultural Affairs within the Ministry of the Environment, Development and Opportunity and The Bermuda Connections Smithsonian Folklife Festival Charitable Trust. The Leadership Committee is chaired by The Honourable Terry E. Lister, J.P., M.P.

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MASTERS OF THE BUILDING ARTS

This program is produced in collaboration with the International Union of Bricklayers and Allied Craftworkers and the International Masonry Institute, the National Trust for Historic Preservation, the National Building Museum, the American Institute of Architects, and the Preservation Trades Network.

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One of the Smithsonian's goals is to preserve American and human cultural heritage and share it with our fellow citizens of the nation and the world. This is a big job, and there is simply no way the Smithsonian can accomplish it alone. We rely on partnerships with numerous organizations and individuals to help us. This is especially evident in the annual Smithsonian Folklife Festival, which this year features programs on New York City, Bermuda, and the building arts.

The Festival depends on solid research. Several dozen Bermudian scholars, educators, and artists working with Smithsonian curator Diana Baird N'Diaye interviewed hundreds of tradition-bearers, documenting everything from gardening to house-building to music-making. That documentary archive of tapes, photographs, field notes, and videos now constitutes a snapshot of Bermudian culture and provides the basis for the Festival program, as well as a resource for the future. A similar effort took place in my hometown, New York City. Folklorist Nancy Groce directed the curatorial work — selecting the traditions to feature at the Festival and the people to present them — aided by cultural organizations in the city, among them the Center for Traditional Music and Dance, City Lore, and the Museum of American Financial History, a Smithsonian affiliate. *Masters of the Building Arts* grew from the vision of the Smithsonian's Marjorie Hunt, guided by her own stellar research on the stone carvers of the National Cathedral.



THE FESTIVAL'S CULTURAL PARTNERSHIPS

by Lawrence M. Small, Secretary, Smithsonian Institution

It is not by research and curation alone that any exhibition or program comes to fruition — institutional and fiscal support are necessities. In New York, fiscal support from the City Council was combined with private giving. Daniel Patrick and Elizabeth Moynihan led Festival organizers to a strong group of New York partisans. Howard Milstein took a leadership role. The New York Stock Exchange, Amtrak, Con Edison, the New York Community Trust, Arthur Pacheco, and others made important donations. In Bermuda, the Departments of Community and Cultural Affairs, under Minister Terry Lister's leadership, mobilized the island's resources. The Bank of Bermuda Foundation provided fiscal support, and inspired others. To develop the building arts program, we joined forces with the National Trust for Historic Preservation and the National Building Museum. We enlisted the support of the International Union of Bricklayers and Allied Craftworkers, Homestore.com, the Stone Expo's industry groups, and others with an interest in highlighting and preserving the skills that beautify our built environment.

Festival production entailed additional partnerships. The National Park Service helped us prepare the National Mall to receive a subway car loaned by the Metropolitan Transportation Authority, a fully rigged dinghy loaned by Sandys Dinghy Association, and scaffolding used by Universal Builders Supply for restoring the Statue of Liberty and the Washington Monument. Add to this support of more than 600 volunteers, many of whom have helped the Festival for decades.

Finally, there are the participants, who grace the Mall with their presence to share their knowledge, skill, artistry, and wisdom. It is, we hope, useful to those participants themselves, who, as a result of their partnership with the Smithsonian and their connection with the public, return home renewed of purpose to preserve and extend their traditions to future generations.

The National Park Service, like the Smithsonian Institution, helps preserve our nation's heritage. By caring for the nation's historic sites, its trails, monuments, and memorials, we help the voices of the past speak to us today. This is important work if future generations are to benefit from the lessons learned, the knowledge gained, the skills developed, the artistry accomplished by our forebears.

The Smithsonian Folklife Festival shares in this work. The Festival celebrates not only monuments, buildings, museum-quality artifacts, historical facts, and valued performances, but the people who make them, hold them in esteem, and debate their meaning. The Festival represents a wonderful range and diversity of voices and human experiences.

This year's Festival features programs on the building arts, New York City, and Bermuda. The *Masters of the Building Arts* program brings together expert craftsmen in the building trades who use traditional arts to restore our monuments and historic sites. Among them you will find many of those artisans who've worked on the Washington Monument, the Franklin Delano Roosevelt Memorial, Acoma Pueblo, historic Charleston, and Native Hawaiian sites. It is these artisans that help the National Park Service and its state and local partners to preserve America's treasured heritage.

THE FESTIVAL: SPEAKING OF HERITAGE

by Deny Galvin, Acting Director, National Park Service

The New York City program highlights the way in which that city has become the global village. Broadway, the fashion industry, the Apollo Theater, and Wall Street are all featured. So too is the vital cultural creativity that has come about as people from the world over have settled in New York. The Festival provides a contemporary look at immigration and its importance to our culture. The fact that so many people from every corner of the earth have come to our shores through New York in order to build their lives and our nation has inspired generations. The Statue of Liberty and the Ellis Island Immigration Station are part of the National Park System and part of New York's story.

Bermuda, though separated from the United States by hundreds of miles of ocean, has long played a role in our history. Bermuda was settled by colonists on their way to Jamestown, Virginia, where they rescued starving survivors of that colony. In the last century, Bermuda, always entrepreneurial and self-reliant, has developed tourism and financial industries in a symbiotic relationship with the United States. Bermudians foster strong community connections within their own island society, as well as those of commerce, culture, and cooperation with the people of nations whose shores touch the Atlantic Ocean.

The National Park Service has been a proud partner for some three decades in helping to provide a forum for those voices to be heard and those experiences to be conveyed. We understand that there is perhaps no more powerful place for the American people and those who've come from other nations to gather and speak to each other than on the National Mall of the United States. As stewards of America's front lawn, we welcome you to the Festival.

by Richard Kurin

When I was growing up in New York in the 1950s, there was a popular joke about a man who was opening up a Chinese restaurant — though it could just as easily have been a Jewish deli or Italian pizzeria:

This guy wanted to promote his new restaurant, so he put a sign in the window — “Best Chinese Food in New York City.” Another guy a few stores away got nervous and the next day put a new sign in *his* window — “Best Chinese Food in the United States.” A third restaurant owner on the block, worried about losing customers, got someone to make him a new neon sign for his window — “Best Chinese Food in the Whole World.” In this battle, a fourth restaurant put out its sign — “Best Chinese Food in the Universe.” The last restaurant was owned by a guy who thought the whole thing ridiculous; he really served the best food and was very clever, so he put up his sign — “Best Chinese Food on the Block!” Of course, he got all the business.

The Globalization & Localization of Culture

Former Speaker of the U.S. House of Representatives Tip O'Neill said that "all politics is local." The joke illustrates a parallel point – all culture is local. Though all sorts of traditions, innovations, discoveries, and events may originate in distant places, their impact, if they have any, must be felt "close to home" to make a difference in people's everyday lives. Conversely, as in the example, local culture is often projected into a larger regional, national, even global context. From foods to sounds, technology to fashion, language to celebrity, the products we associate with global culture originate with particular people in a localized situation.

GLOBALIZING AND LOCALIZING PROCESS

Globalization and localization are dynamic, inter-related processes of cultural interchange. We sometimes equate globalization with the spread of Western and particularly U.S. commercial cultural products around the world – McDonald's burgers and fries, Levi's jeans, reruns of "I Love Lucy," CNN "Headline News," Hollywood action films, and Disney characters. The seeming ubiquity of these products and their attendant economic consequences are sometimes seen as threatening or wiping out local culture and draining local economies for the benefit of distant multinational corporations. Folklorist Alan Lomax saw this trend early on – the ever-extending spread of a commercial mass culture that would lead to the increasing homogeneity of culture everywhere. "Cultural grey-out" was the term he used.

There are other cultural products that also go global

or at least close to it, and yet have little association with either American origins or Western corporations. Indian films from Mumbai – "Bollywood" in the vernacular – move easily across the Subcontinent into East Africa and the Gulf, and to groceries and eateries in Chicago, picking up Swahili, Arabic, and English subtitles, and racking up more viewers than anything Hollywood puts out. Chinese food is found across the globe, carried not by chain stores but by families who've settled in just about every nation. Sometimes the globalization is aesthetically driven – while Americans danced the Brazilian Macarena and hummed the tunes of South Africa's Ladysmith Black Mambazo, bluegrass became more popular in Japan than in the United States. Other times, it may have socio-political ends. Amazonian Native people, for example, work with Ben and Jerry's and Cultural Survival on creating tropical nut ice cream to sell to American consumers to help save rainforest culture. In these cases, a localized cultural product has been universalized. And it's not only commercial products that traverse the planet, but ideas as well. Americans, French, and Brazilians chant Tibetan Buddhist mantras. Ideas of democracy and human rights reach Tienanmen Square, as students sing "We Shall Overcome." Indian writers dominate contemporary English-language literature, and South African heroes inspire the world.

At the same time culture goes global, it also becomes localized. McDonald's, to accommodate Hindu and Muslim sensibilities in India, serves mutton burgers – no beef, no pork. Universalized English is transformed into



example, of the spread of Buddhism, Christianity, and Islam. Yet even with formal doctrine and belief, we see a tremendous variety of local forms of “universal” religion, e.g., Afro-Caribbean syntheses with Christianity; Indonesian, Moroccan, and even British styles of Muslim practice; Japanese, Sri Lankan, and American styles of Buddhism. Some globalizations occur over centuries, spreading cultural products, customs, beliefs, and values, such as Hispanization in the New World; and some forms of localization occur almost immediately, as for example the adaptation by Trobriand Islanders in World War II of cricket as a clan contest invoking magic and ritual exchange. Some forms of globalization may be more humane than others, more respectful of the cultural diversity they subsume. They may actually encourage local cultural practice and the production of traditional and innovative arts, goods, and ideas. In other cases, the agents of globalization – whether they be conquerors, merchants, or missionaries – may be quite imperial and

What is new about the current processes of globalization and localization is
the speed at which they take place, the number of cul

Spanglish at the Mexican border. Computer keyboards are remanufactured with Chinese rather than Latin characters to serve a nation with over a billion people. American television shows are recast with local characters, accents, and plots the world over. Studio synthesizers are retooled for use as instruments in African pop music clubs. Western rock music acquires Russian lyrics and themes in Moscow.

Localization tends to make culture more heterogeneous. Widespread cultural forms are actively adapted by local people and particularized to local sensibilities, taking on local nuances, local character, and terminology. New products and ideas are absorbed into local practice.

The processes of globalization and localization are not new. From ancient times, trade along the Silk Road was a globalizing force, bringing luxury goods and ideas across continents. The ancient civilizations of India, of Meso- and South America were globalizing in their own right, developing dialectical relationships with local and regional subcultures as they spread over the landscape. While some globalizations are commercially based, like the Silk Road, others are religious; one thinks, for

oppressive. Rather than encouraging a local engagement of the global culture, they may persecute practitioners of the local culture and seek to outlaw or delegitimize the identity and institutions of local folk. In such cases, local culture may become a refuge from or vehicle of resistance to globalizing forces.

CONTEMPORARY CULTURAL EXCHANGE

What is new about the current processes of globalization and localization is the speed at which they take place, the number of cultural products involved, and the breadth of distribution. Paleo-archaeologists suggest it took a few hundred thousand years for the knowledge of fire-making to spread among all humans. Now, goods can spread around the world in days, information in minutes, and digital transactions in milliseconds. This is fine for many things, but it is not uniformly good. Viruses biological and virtual now spread much more quickly than our ability to control them. Secondly, in prior forms of globalization relatively few products, materials, or ideas were moved from place to place, traveling by foot, horseback, or boat. Today, uncountable ideas flow over the World

10 The Dalai Lama participated in a ritual enactment at the 2000 Smithsonian Folklife Festival for an audience of 50,000 on the Mall. The event was webcast, broadcast into Tibet, and covered by 150 news organizations. For the Smithsonian and the participating Tibetan organizations, presenting the culture beyond the Tibetan community was a means of preserving the culture within it. Photo by Jeff Tinsley, © Smithsonian Institution

Wide Web across the planet. Innumerable goods and materials fill shipments, suitcases, and express mail packages. Again, while this is beneficial for distributing medicine to needy children, it is problematic in reference to the flow of pollutants, illegal drugs, and weapons. Finally, while prior globalizing forms depended upon face-to-face contact and reached only a relatively few people at a time through adventurers, brokers, and middlemen, today's globalization reaches great numbers of people through mass migration, travel, communication, and the pervasive electronic media. When the content is humane, democratic, uplifting, this may be fine. But when it conveys lies, inflames hatred, and provokes violence, a broad global reach might not be such a good thing.

The pace and scope of the flow or movement of cultural products have implications for the way we think about cultures. Most of our social sciences are based upon the idea of culture as a natural phenomenon. Early theorists classified cultures as they would species. Natural

istic framework of cultural processes. Culture doesn't just happen. Globalization and localization depend upon the active decision-making of particular people and groups of people, deliberating agents who recognize various beliefs and practices in a constellation of local and global spheres, weigh alternatives, craft strategies, and pursue activities to achieve desired ends. Many political, fiscal, cultural, and artistic leaders are quite conscious of their choices to, for example, adapt global practices, support local institutions, invite benevolent and fend off malevolent influences, etc., as they see them.

2001 FESTIVAL PROGRAMS

The programs at this year's Festival, like those of other years, well illustrate the relationship and dynamic tension between local and global cultural processes.

Globalization is not new to Bermuda, itself discovered during an age of global exploration. From the beginning, settlers had to adapt to local conditions to survive. They

ral products involved, and the breadth of distribution.

processes of evolution were thought to model cultural ones. Indeed, we still find anthropology departments in natural history museums. This naturalistic view of culture has also been a rather static one — cultures are named, bounded, clearly associated with a particular people, time, and geography. Society has structure, is arranged in strata, has a morphology, and culture has a set of discrete traits and characteristics. Globalization and localization challenge this static view and suggest an alternative, hydraulic metaphor. Culture and society may be more fluid, as beliefs and practices flow globally and are channeled locally. Populations flow across borders in waves. Speech and images flow through fiber-optic cable. The free flow of ideas, information, and fiscal transactions is the basis of the global economy. We now have "streaming culture," as sounds and images from around the world flow into home computers. Thinking about the ebb and flow of culture may be a more appropriate 21st-century way to conceptualize exchange than to see it in terms of center and periphery, metropole and hinterland, as characterized 19th- and 20th-century views. But even more, globalization and localization challenge the natura-

lized seafaring and trading skills. They carved furniture out of local cedar and ingeniously quarried limestone, cut it into slabs, and made roofs for their homes with conduits to catch, funnel, and store precious rain — their only source of fresh water. Despite its small size and lonely mid-Atlantic location, the world came to Bermuda, with its settlers originating in England, and subsequent population coming from the Caribbean, the United States, the Azores, and increasingly now from around the world. Tourists and international companies followed. Bermuda gave the world its onions, its shorts, its sailing prowess. Now, Bermuda builds on its experience as historical values and connections have evolved into contemporary ones. Its strategic position on mercantile sea trade routes has been transformed into a similarly strategic position in the flow of international capital through the finance, banking, and re-insurance industries. Ingenuity on the high seas has turned into skill in navigating contemporary markets. The survival skills honed on rock isles have encouraged adaptability, flexibility, and self-reliance. Bermudians know how to take things from elsewhere and make them their own, giving them local significance.



Kite-flying, benign child's play in most places, had serious educational value here, teaching children to adapt materials, designs, and techniques to wind currents, a particularly useful talent on the high seas. Cricket, a colonial game imported by Anglo-Bermudians, is the centerpiece of Cup Match, an annual island ritual celebrating the 1834 liberation from slavery. In music, Caribbean calypso, Jamaican reggae, club music, and even jazz acquire Bermudian lyrics and tones.

The masters of the building arts brought to the Mall for the Festival illustrate the historical, global spread of craftsmanship. Stone carvers, originally immigrants from Italy, have carved American icons from Washington National Cathedral to the Supreme Court. Of course, they have had to do their work with Indiana limestone, Vermont granite, and a host of other local materials. Adobe builders from New Mexico practice an art with roots in the ancient Middle East. This architecture, mud brick used by peasants the world over, became a local tradition in New Mexico. Now it is the rage among the richest of newly immigrant home buyers in that state.

The building arts have flourished because of their spread. New tools, techniques, and materials have been acquired in decorative metalwork, plastering, and brickwork over the centuries, as these crafts have traversed the planet. Still, localizations provide nuances of style and innovations.

We now have “streaming culture,



And then there is New York. There is no place more global. Wall Street, the garment district, Broadway — these are global institutions, intimately tied to financial, fashion, and entertainment networks the world over. Just about every cuisine in the world is available in New York. People speaking hundreds of languages, from every nation and region on earth, populate the city. New York is a concentration of ideas, styles, and information, a magnet for the rest of the world, drawing in people of all kinds, shapes, persuasions, and interests.

But New York is not just a collection of the world's cultural diversity. It is its crucible. The local culture is juxtaposition, combination, fusion, opposition, resistance. Localization is interaction. Where else can you get kosher

Chinese Cuban food? Where else do Dominican merengue, Afro-Puerto Rican rap, and Indian *bhangra* come together? In New York, the localization process gathers in people and ideas, puts them together in new ways, and turns them loose — primarily and first for local consumption. New York is its distinctive neighborhoods and its varied communities of ethnicity and interest. But it is most importantly the movement between them. As *New York Times* music critic Jon Pareles notes, “In New York, we don’t need no stinkin’ Internet, we have the subway!” In New York, globalization is local culture.

CULTURAL DEMOCRACY

Humans have generally benefited by cultural exchange. But a balance needs to be maintained between globalization and localization. Extreme globalization would eliminate cultural diversity on the planet. Imagine all ideas expressed in only one language. How about one culture, one cuisine, one way of dressing, one way of praying, one way of thinking, one way of playing music or making art? This would not only be boring, it would probably doom humankind, for in an evolutionary sense, cultural diversity gives us options for future survival.

On the other hand, extreme localization would preclude the adaptation of good new ideas, good innovations from “somewhere else” that could bring benefits to local people everywhere. Local cultures would likely

All people need the freedom to realize their own identity and to practice their own traditions, be they religious, linguistic, culinary, musical, or artistic. Cultural democracy relies upon the knowledge of cultural practitioners and their access to their own heritage — significant sites, land, texts. Cultural democracy flourishes when people reap the benefits of their cultural achievements and have the continued opportunity to build on those achievements through creative change. Localization depends upon the ability of local people to continue their means of cultural production. In an era of intense globalization, local people need to be seen — and see themselves — not just as consumers or recipients of goods and ideas produced elsewhere, but as cultural creators.

Encouraging local cultural creativity in a global context has long been central to the purpose of the Smithsonian Folklife Festival. Ralph Rinzler, its first director, saw the Festival as a means of highlighting the diversity of local cultures for the beauty, wisdom, and knowledge they embodied and of sharing that appreciation broadly. S. Dillon Ripley, the former Smithsonian Secretary who passed away earlier this year and whose memory we honor, provided the leadership for instituting the Festival, and was always a strong supporter. He saw the Festival as a way in which the Smithsonian, as a globalizing force, could nonetheless help preserve local cultures by drawing attention to their historical and ongoing value to human-

as sounds and images
from around the world flow into home computers.

atrophy without a source of new energies, ideas, and goods from other societies.

How then to assure a balance between processes of globalization and localization? At the global level, there has to be a respect for cultural democracy, the idea that diverse cultural communities have something to say and contribute to the wisdom, knowledge, skill, and artistry that define our humanity. There need be concomitant understandings, ethical and legal, in place that can assure human cultural rights, including those which allow people to benefit from their cultural creativity and property, tangible and intangible. The world has made great strides, at the global level, in defining those rights through international accords.

ity. Margaret Mead, the world-renowned anthropologist whose centennial we also honor this year, was a strong supporter of the Festival. She noted that at the Festival, “everyone is a participant,” local tradition-bearers and Smithsonian officials and casual visitors. The idea behind this was profoundly culturally democratic. It is in each person’s long-term interest that a diversity of strong cultures be encouraged to preserve and extend their traditions, even create new ones, so that all people might have that much more to learn from each other.

Richard Kurin is the Director of the Smithsonian Center for Folklife and Cultural Heritage and author of Reflections of a Culture Broker: A View from the Smithsonian and Smithsonian Folklife Festival: Culture Of, By, and For the People.



AN ATTRIBUTE TO S. DILLON R

by Diana Parker

Secretary Ripley came to the Smithsonian in 1964 with strong feelings about what he needed to do.

He had worked at the Smithsonian for a brief stint in his twenties and found it, like most museums, to be staid and stodgy. He said visiting it "...was essentially very dull. You did it on Sunday afternoon after a big lunch."

Ripley believed that learning should, instead, be joyous and engaging. As a child, he played in the Tuileries in Paris, taking special delight in the carousel. At the age of 13, he went on a walking tour of Tibet. He summered on a family estate that included areas of pristine natural preservation. He wanted to instill in the museum visitor that sense of awe and wonder that had enthralled him as he learned. A museum should be an interactive rather

than a passive experience. He said his vision was to "...make the place a living experience...." "We should take the objects out of the cases and make them sing."

He also believed that the National Museum belonged to all people. During the antiwar and civil rights marches of the 1960s, he insisted that the museums stay open so that marchers had access to both exhibitions and facilities. The Institution he wanted to build needed to have a place for everyone, not just in its audiences, but also in the contents of its exhibitions.

In the field of folklore, he felt this particularly keenly. He said, "Although it has the world's largest collection of American folk artifacts, the Smithsonian, like all museums in our nation, fails to present folk culture fully adequately." And so in this climate of exploration and change, the Smithsonian Folklife Festival was created.

The first Festival was held on the Mall in 1967 to much popular, media, and Congressional acclaim, and mixed reviews in the museum world. The idea of living presentations in a museum context was brand new, and

This year the Festival
is dedicated to
S. Dillon Ripley,
the 8th Secretary of the
Smithsonian, and the man
under whose leadership the
Festival originated.

RIPLEY

the concept of giving the interpretive voice to the creators of art forms rather than the curators was threatening to some. But Secretary Ripley felt strongly about this new medium, and it grew and flourished under his protection. Over time, the Secretary began to see the Festival not only as a thoroughly contemporary approach to the increase and diffusion of knowledge, but also as an effective tool in the struggle for cultural preservation. "Traditions and cultures alien to the massive onslaughts of mechanistic technology are fragile indeed. They are being eroded every day just as the forests of the tropics disappear. Cultures drift away like the dust that follows the draft of a lifting jet plane on a far-away runway...." He felt that the Festival with its mass audiences was an innovative way of helping in the preservation effort. Without his foresight and constant support, the Festival would not exist.

He brought to the Smithsonian a style that was all his own and an enthusiasm and determination that would alter the place almost beyond recognition. Under

Opposite page: S. Dillon Ripley, led by Lucille Dawson, participates in an honoring ceremony at the 1975 Festival; Rayna Green and Ralph Rinzler follow. Photo by Reed Et Susan Erskine, Lightworks

his 20-year stewardship the Smithsonian added the Renwick Gallery, the National Portrait Gallery, the National Collection of Fine Arts, the Cooper-Hewitt, the Sackler Gallery, the National Museum of African Art, the Hirshhorn Museum and Sculpture Garden, the National Air & Space Museum, the Smithsonian Institution Press, The Smithsonian Associates, the Museum Shops, *Smithsonian* magazine, the Tropical Research Institute, the Environmental Resource Center, the Astrophysical Observatory, a carousel on the Mall, and, of course, the Folklife Festival.

On March 12, Secretary Ripley died. Those of us who had the good fortune to know him personally will miss his charm and his freewheeling mind and egalitarian spirit. But he has left an extraordinary legacy. He has left a vital and engaging Institution that at its best will carry the imprint of his wisdom and imagination for generations to come.

Diana Parker joined the Festival staff in 1975 and has directed it since 1983.



AN INTRODUCTION TO BERMUDA

by W. S. Zuill, Sr.

B

ermuda is a remarkably lovely archipelago with a temperate, subtropical climate where crops can be grown the year through. Its far-flung reefs were notorious fishing traps for mawaty masters and



navigations of homestead burrows and cellars — and late frigates, sloops
 and schooners, whoppers, side-wheelers and ocean liners. And those who
 could work their way through the reefs found safe and comfortable lodgings
 among the live-oak islands and the 300-odd rocks and islets.

Bermuda was, and is, one of the most isolated island groups in the world, more than 600 miles from the nearest land, which is Cape Hatteras, North Carolina. At the same time it happens to be located on various trade routes, for the wind-ship passage from the Straits of Florida to Europe runs north along the Gulf Stream to the latitude of Bermuda, where the favorable westerlies begin to blow — and so the island was both a helpful navigation point as well as a considerable danger to shipping. In the steamship age, the island lay on the most direct route from the Mediterranean to the Straits of Florida and the Gulf of Mexico, and today, in the age of flight, its air-space is traversed by several airliners a day. Thus, throughout its history, Bermuda's strategic significance has allayed its isolation and shaped Bermudian life, thought, and custom.

An island is similar in many ways to a ship, and this is particularly true for Bermuda. During World War II we were called "an unsinkable aircraft carrier," providing the

Allies an antisubmarine base way out in the Atlantic. It was a role which continued during the Cold War, when we were an important part of the U.S. Navy's tracking network that kept tabs on Russian missile submarines.

Islanders, like ships' crews, have to be self-reliant, struggling to use and reuse, conserve, and make do when the proper tool or spare part is not available. Water is a precious commodity in Bermuda, for our island has no creeks, brooks, or rivers, and we learned as children to conserve the water channeled off the roof and carefully stored in underground tanks or cisterns. Like seafarers, we tend to be both fatalists and pragmatists.

Our folkways stretch back to our beginnings as a community some hundred years after Captain Juan Bermudez in *La Garza* happened upon an uninhabited Bermuda in around 1505. In 1609 the *Sea Venture*, flagship of a relief fleet bound for the new Virginia colony at Jamestown, was wrecked on Bermuda. All 150 men and women came safely ashore, including the admiral of the fleet, Sir George Somers, and the governor-designate of Virginia, Sir Thomas Gates. The survivors built two vessels



Bermuda's strategic significance has allayed its isolation and shaped Bermudian life, thought, and custom.

Bermuda map courtesy the Bermuda Government

and sailed for succor to Jamestown – but found, instead, that they were the rescuers. Only 60 persons were left alive out of the colony of some 500 the autumn before, and they were dying of starvation. The ship's stores from Bermuda saved them. Somers and Gates and the leaders of the colony decided to return to England, but before they could reach the open ocean another relief fleet arrived, and all turned back to Jamestown. Somers volunteered to return to Bermuda to collect supplies, for he seems to have fallen in love with the place and had even picked out an island for himself, which is still called Somerset – Somers's Seat.

But worn out by his exertions, he died, and his nephew Matthew Somers decided to sail back to England. They and other survivors told about Bermuda's beauty and the readily available wild hogs and fish, about the occasional sharp storms, about the seabirds mewing as the crew came ashore. The story of the shipwreck clothed the island in glamour and inspired (so we believe) William Shakespeare to write *The Tempest*. The Virginia Company decided to colonize Bermuda, and in 1612 sent out a ship called the *Plough* with the first colonists. The Virginia Company spawned a second company, the Bermuda Company, who took over the island for £2,000. Christopher Carter, a survivor of the *Sea Venture* wreck who had been on Bermuda ever since, is properly Bermuda's first inhabitant, as he was the only one of the survivors to make his home on the island. Governor Daniel Tucker sent the ship *Edwin* to the West Indies in 1616 to bring back tropical plants to try out in Bermuda. The ship also brought the first persons of African and Native American descent to come to the island. Thus the African, European, and Native American strands of population that make up Bermuda today were present from very early times.

It seems likely that cassava (or manioc) was among the tropical plants the *Edwin* brought, and our traditional Christmas cassava pie – made with cassava paste in both crust and filling – probably stems from this very early period. One writer declared, "it took some ingenious housewife" to



The State House was an early archetype for Bermuda limestone architecture.
Photo by Kristen Fernekes, © Smithsonian Institution



Our vibrant island has the curious motto

The Bermuda Regiment parades at official events throughout the island. Photo courtesy the Bermuda Government

turn cassava into an edible pie, and today, after nearly four centuries, it remains our principal and unique Christmas dish.

On August 1, 1620, Bermuda organized its first meeting of the House of Assembly, one year after the House of Burgesses was instituted in Virginia. The State House was the first major building of Bermuda coral limestone. Until recent times Bermuda architecture has developed from the use of stone blocks and stone roof tiles, cut with a saw from the Aeolian limestone, and Bermuda cedars, which rarely gave more than 16 feet of usable timber. This limited the size of the largest rooms and determined the dimensions of buildings. Stone roof tiles made a heavy load for the roof timbers but enabled island homes to defy hurricanes.

When Governor Tucker arrived in 1616, he initiated the growing of tobacco, which was a successful export crop until the small fields became exhausted. The

Bermuda Company, controlling Bermuda's economy under a royal charter, had insisted on tobacco culture and tried to limit trade with England to one Company ship a year. Once free of the Company in 1684, Bermudians turned their attention to the sea to make a living — an economic base which continued for more than a century. They took over the isolated Turks Islands and made salt there, which they traded for food up and down the Eastern Seaboard. Of course, not all men were sailors; some built ships. Bermuda cedar was ideal for this, pliable and resistant to sea worms and barnacles. The vessels proved to be unusually swift and are credited with being the inspiration for the famed Baltimore schooners. Today Bermuda dinghies race on weekends and are reminders of our seafaring past.

By 1775 Bermuda was a small cog in Britain's vast American empire. In culture, the island was closest to the mid-Atlantic colonies, governed in much the same way.

The British efforts to confine trade within its own empire tended to benefit Bermuda's seafarers and salt rakers, and the British defeat in 1783 was a blow to Bermudians' way of life. The British then began to use Bermuda as a replacement for their lost Eastern Seaboard harbors. Thus Bermuda became a garrison island, and the British soldiers and sailors stationed there had an important effect on our culture.

Colonel William Reid, governor from 1839 to 1846, realizing that in time of war the island fortress could be starved out by an enemy blockade, imported ploughs (there were only three on the island when he arrived) and brought in two English farmers to show what might be done. The result was that the colony rapidly developed an export trade to the Eastern Seaboard in garden vegetables, particularly Bermuda onions, from which the people gained the nickname "Onions." With a yearlong growing season, there was time to grow crops for home consumption as well. In 1849, the barque *Golden Rule* brought 58 Azorean immigrants as agricultural laborers, starting the 150-year connection between the two

isolated Atlantic archipelagos, and giving Bermuda a new cultural element. High U.S. import tariffs and refrigerated train transport from the warmer states to northern U.S. cities after World War I destroyed Bermuda's vegetable export business, but the farm culture lingers on. Bermudians turn out in large numbers for the annual three-day Agricultural Exhibition, where amateurs and professionals vie with one another in showing their livestock, produce, home cooking, and flowers.

From the British garrison Bermudian men learned new trades and construction methods, working under the army and navy engineers. In addition, the Royal Navy Dockyard ran an apprenticeship scheme that produced well-trained artisans, thus creating an important addition to Bermuda's education facilities. By the end of the 19th century, two segregated local army units developed – the White-officered Black Royal Garrison Artillery (later the Bermuda Militia Artillery) who manned the massive guns in the coastal forts, and the all-White Bermuda Volunteer Rifle Corps, an infantry unit. Many Bermudians are descended from army and navy families, and November 11,

"Quo Fata Ferunt," "Whither the Fates Lead Us."



Janice Tucker embellishes the black velvet cape of a Gombey captain with sequins, embroidery, beads, and ribbons. Gombeyes are the masked dancers of Bermuda. Photo by Leslie Todd, courtesy the Bermuda Government

the day marking the end of World War I, is observed annually with great decorum at a parade of the Bermuda Regiment (the integrated descendant of the BMA and the BVRC) on Hamilton's Front Street at the Cenotaph – the war memorial.

As the 20th century drew near, war broke out between Britain and two Boer Republics in South Africa. As there was a large garrison in Bermuda, the British decided to send Boer prisoners to the island, and to reinforce the garrison with the West India Regiment. The influx of West Indians, coupled with a further influx of workers to expand the Dockyard, strengthened Bermuda's ties with the Caribbean and influenced our culture.

The dawn of the 20th century brought increasing tourist trade. People had visited Bermuda for their health from at least the mid-18th century, but the island gained recognition as a resort in the late 1800s with the visit of Princess Louise, the artistic and rebellious daughter of Queen Victoria, and steamships made frost-free, subtropical Bermuda easily accessible to New York. Distinguished visitors such as Mark Twain and Woodrow Wilson gave

by James Ziral

Bermuda's first 350 years of economic development were intricately tied to *Juniperus bermudiana*. Luxuriant cedar forests sprawled across sloping hills and into shallow valleys, and well into the 20th century they remained the stage for cicadas, or, as locals called them, "singers," whose high-pitched arias heralded the twilight. That environmental picture changed virtually overnight.

Bermuda Cedar and Its Carvers



Cedar carver Garen Simmons makes cedar tables, chairs, rocking horses, and masks in a shed he built himself. Photo by James Ziral

The unwitting introduction of the oyster shell scale (*Lepidosaphes* sp.) and the juniper scale (*Diaspis visci*) insects in the 1940s set loose a tiny marauding horde that reduced the forests by 97 percent. The legislative protection on current growth has also contributed to a scarcity of suitable logs for sculpting.

The nature of the wood itself contributes to this scarcity as well. Cedar should be cured for at least three and preferably for ten or twenty years before it is carved. Its strong, wood-musk-scented oils must be completely dried out to prevent the sculpture from "bleeding."

Whether with a Chesley Trott female abstract, a Roy Boyer crab, or a Garen Simmons mask, cedar's grain varies inconveniently, although beautifully, not only from piece to piece, but often within the piece itself. "There is no easy way to [work with] cedar," says Boyer. "One slip and the sculpture can be ruined." Where many talented carvers fail is in the art of "finishing." "Cedar is like a jewel, a precious stone. Anyone can learn to carve, but finishing is a whole different ball game.

[Sometimes] you can look at a carving and still see sandpaper scratches or something that throws it off. Because of its beautiful grain, cedar needs to be polished smooth," Boyer says.

From time to time, fine pieces can be found in local shops. They intrigue visitors, costing hundreds, even thousands of dollars. But after being purchased, some of these pieces crack during the first chill of a North American winter; Bermuda cedar, with a rich boat-, home-, and furniture-making history, is not always at home away from home. (To prevent cracking, experienced carvers will use turpentine and linseed or tung oil during finishing before applying a thin coat of lacquer.)

Interestingly, no cedar sculptures are known to have been produced before the 20th century. Only within the last four decades has there emerged a woodcarving culture, which is now evolving from a focus on abstract designs to the representation of realistic themes.

James Ziral is a freelance writer and television producer who is writing a book about Bermuda's cedar carvers.

important publicity to Bermuda's qualities, and the winter season became an important part of Bermuda life. After World War I tourism became the mainstay of the economy, doing so well that the island was not seriously influenced by the Great Depression of the 1930s.

World War II wrought many changes, swiftly modernizing the quiet holiday backwater still drowsing in the 19th century. Bermuda automatically went to war in 1939 when Britain did, and this rapidly killed the all-important tourist trade. For a time the government became the prin-

connections with the Eastern Seaboard and Europe. The fact that Bermuda was in the sterling area but enjoyed an American-style way of life attracted wealthy Britons, and go-ahead banks and law firms found that a company in Bermuda could help shelter their capital from tax collectors.

In 1959, during the celebrations of the 350th anniversary of Somers's shipwreck, a group of young Black professionals decided to try and get rid of segregation in the principal movie theater. They organized a boycott, which

A community of 60,000 people is a small town by North American standards,
yet, because of our isolation and our constitution,
we are also a small nation.

cipal employer, hiring men on meager pay for public works projects. Construction of U.S. military bases and an airfield started in 1941; Bermuda became acquainted with the latest modes of rapid construction as well as tough American construction workers. Bermuda workers were unhappy as prices went up and they were paid at the same low rate as on the Bermudian government projects. The Bermuda Workers Association was formed, and this quasi-union succeeded in improving pay.

The continued interest in agriculture was important during World War II, particularly when in 1942 German U-boats sank a Bermuda-bound supply ship and put the island on very short rations — including oats for the island's horses, the main means of transport. This situation, along with defense requirements that motor vehicles traverse every part of the island, reversed the ban on automobiles that had been imposed in the early 1900s.

It was a changed island that greeted the peace in 1945. The face of the land had been altered with the building of U.S. bases, which took up one-eighth of the island. Bermudians awakened to ideas of a greater democracy, which two decades later were to change the voter's franchise from one qualified by land ownership to one of universal adult suffrage. Under the charismatic leadership of Dr. Edgar Fitzgerald Gordon (whose daughter would be Bermuda's first woman premier) the trade union movement gained in strength until it became a potent force in industrial relations, ensuring the workers a share in a burgeoning economy.

For burgeon it did! Bermuda's new airfield facilitated

succeeded so well that soon major restaurants and hotels dropped all segregation. Businesses changed their employment practices as well. It was the breaking of a dam that led to universal adult suffrage, a new constitution, and greater internal self-government for the colony. Although women in Bermuda could not vote until 1944, today both political parties are led by women.

A community of 60,000 people is a small town by North American standards, yet, because of our isolation and our constitution, we are also a small nation. Our politicians debate garbage collection one day and relations with the United States the next. Although we are still a British colony, we have more independence than any of the 50 U.S. states or Puerto Rico.

Our vibrant island has the curious motto "Quo Fata Ferunt," "Whither the Fates Lead Us." It seems a bit bizarre for a remarkably successful community, but an island is always in the hands of the fates, whether they bring a hurricane or a shipwreck. We were drawn into a world war, which first destroyed our economy and then built it up so that the island is more prosperous than before. Our livelihood depends on bending and turning the winds of fortune to our advantage. Thus we have succeeded in the past, and thus we must go into the uncertain future.

William Sears Zuill, Sr., is a prominent Bermudian historian. He was educated at the Whitney Institute in Bermuda, St. Andrew's School, Delaware, and Harvard University. Now retired, he worked for many years for the Royal Gazette, as a reporter and then editor, and then became Director of the Bermuda National Trust. He was awarded the MBE-Member of the British Empire in 1991.

Bermuda

Approaching Bermuda by air or sea, one notices first that the isles are opulently landscaped and impeccably adorned with lush gardens and pastel architecture. For its 300,000 yearly visitors and 60,000 islanders alike it is a land that is small in area but rich in culture. Bermuda is at once a geographic place and cultural space — a creation of human enterprise, artistry, and effort.

by Diana Baird N'Diaye

Bermuda's local culture grew out of the island's strategic location. From its very early settlement this tiny archipelago was a central navigational landmark between the British Isles, mainland America, the Caribbean, and later the Azores. Patterns of travel and exchange have continued to rejuvenate the cultural fabric of the island colony. These patterns have been a source of material goods, population, and culture. People, ideas, and goods, along with music, foods, and other forms of culture, flow out and back from Bermuda with the regularity of the ocean tides. Bermudian folklife is the creative, pragmatic, and unique fusion of these cosmopolitan trends.

The need to survive in a very isolated and limited space, with limited resources, built Bermuda's economy and culture. Finding ways to reconfigure resources both material and cultural has been an enduring fact of Bermudian life and consciousness. Even today, Bermudians look out upon the world with a mariner's sensibility — ever interdependent with their fellow



Bermuda parish map, courtesy the Bermuda Government

islanders and watchful of Atlantic Ocean storms as well as those blown in by the changing winds of fortune.

Bermuda was unoccupied until the time of its settlement by the British. The settlers found themselves in need of help in working to build a viable colony out of the craggy, windswept islands. They soon transported enslaved, indentured, and free individuals of African and

connections



Native American origin to the colony from captured Spanish ships and Caribbean islands. These laborers, whom they engaged as divers, sailors, fishermen, carpenters, cooks, housekeepers, nursemaids, farmers, and as builders of houses and ships, brought expressive traditions and skills to the islands as well. Even in a place as small as Bermuda, the people of St. David's Island retain distinctiveness as a regional fishing community of mixed Pequot, African, and English ancestry and cultures.

In 1847, as Bermuda turned to farming as the basis of its economy, Portuguese from Madeira and in the 1920s from the Azores were recruited to bring their farming know-how to the island. Azoreans have been coming to Bermuda ever since. Recruited as farm workers, though rarely given full status as Bermudians, they brought the culture and foods of their homeland including the onion that would become known as the Bermuda onion. They also brought the Festa Espirito Santo, the annual commemoration of a miracle that

saved the people of Portugal from starving in the 14th century. According to Robert Pires, a Bermudian whose grandfather arrived in Bermuda in the early 1900s, some Portuguese have chosen to downplay their ethnicity, language, and traditions and have not passed these on to their children because of experiences of discrimination. However, today, with renewed pride, other Bermudians of Portuguese descent join recently arrived Azoreans in decorating their homes, attending the Festa procession, and enjoying the special sweet breads and beef soups prepared to mark the occasion.

The Bermudian Gombey tradition of masked and costumed dancers accompanied by musicians, first seen in the streets of Bermuda in the 1800s, is a contribution from the Caribbean. In the early 1900s migrant workers from St. Kitts and Nevis joined earlier Caribbean populations from Barbados and St. Thomas. Caribbean immigrants from Guyana, Barbados, and Jamaica came to fill the demand for educators and also for service



Bermudians' knowledge and seasonal traditions have enabled

workers in hotels, guesthouses, and in construction for the tourism industry, bringing foodways, music, and traditions of political and economic activism as well.

Though in past times Bermudians of English, Portuguese, and African-Caribbean descent received separate and unequal treatment and benefits for their labor according to the circumstances under which they came to the islands, Bermudians as a community today benefit from their culturally diverse origins and overseas connections as sources for their shared traditions. According to Bruce Barritt of the Not the Um-Um Players:

I tell people that there's no other place like Bermuda geographically or culturally. Bermuda is still a British colony yet a neighbor of the United States, and it is heavily influenced by West Indian people who come here to live. We pick and choose whatever we like. You will see Bermudians at a cricket match [an English game] wearing sweatshirts from American universities that they've bought because the colors match those of their favorite cricket team here in Bermuda.

Bermudian performance traditions include not only Gombey dancers and musicians, but also a regimental band, community marching bands, a pipe band that plays calypso, an a cappella sacred-song quartet, as well as reggae, calypso, traditional jazz, and other music traditions that Bermudians have made their own.

Bermudians' experience has taught them a healthy respect for the natural environment, an acute consciousness of the delicacy of the ecological balance and of the limits of human abilities in the face of the power of the sea. Since its accidental discovery by shipwreck and its subsequent settlement, the country has survived frequent life-threatening storms, a cedar blight that virtually wiped out a primary building material, and an ever-present dependence on rainwater. As Keith Battersbee, a boat pilot for over 30 years, remarked, "You've got to respect Mother Nature. Anybody who doesn't respect the ocean gets in trouble."

The occupational skills of boat pilots like Mr. Battersbee, boat builders, fishermen, sail makers, undersea divers, and others who work and play in the emerald Atlantic waters around Bermuda are all an indelible part of Bermuda's cultural wealth.



occupational. According to second-generation guest house owner/manager DeLaey Robinson, “When you go to people’s houses, you get that warmth. People have a generosity towards you.... It is helpful to have that as a building block for the hospitality industry.” Bermudians teach their children to say hello and be helpful to guests at home or on the street.

Guests in Bermudian homes are treated to local dishes such as cassava or farine pie, regaled with stories, and often sent home with freshly baked gifts like bread made from Bermuda bananas. Bermudian arts of hospitality also include preparation and presentation of food and drink by cooks, chefs, waiters, bakers, candy makers, and the performance arts of guest house owners, cruise boat cooks, entertainers, other restaurant staff, and others.

Bermudians’ knowledge and seasoned judgment have enabled them to build a prosperous livelihood over several centuries of change. Their occupational traditions

and judgment
enabled them to build a prosperous livelihood over several centuries of change.

Occupational folklife in Bermuda also extends to the use of the resources of the land itself. The artistry of Bermuda’s farmers and gardeners, along with builders, carpenters, and other artisans, has been in their creative conservation and tradition-based use of the island’s limited natural resources and space. Furniture maker Fred Phillips makes furniture out of the recycled Bermuda cedar that several of his customers store in their homes. Ronnie Chameau makes ornamental dolls using dried banana leaves from trees on the island. Beekeeper Randy Furbert notes that “during [World War II] sugar was rationed. So folks got together and started a beekeeping club [to] share their information and work together.” Bermudians often mention the value of working in concert – to solve mutual problems of survival and to share knowledge, whether in regard to building a house, sailing a fitted dinghy, or finding a substitute for sugar.

Bermuda is a well-known tourist destination, and Bermudians receive guests in gargantuan proportion relative to the island’s resident population. Bermuda’s Ministry of Tourism estimates that an average of 300,000 people visit each year – 5 visitors per resident. But the arts and values of hospitality are both home-based and

embody this understanding of the island’s possibilities. The same can be said for leisure-time traditions like kite-flying.

Kite maker and flyer Vincent Tuzo is praised as “the Kite King” for his expertise. For weeks before the beginning of the Easter holiday, his workshop is a flurry of activity; under a kaleidoscopic canopy of tissue-paper kites, parents and children place orders in anticipation of the traditional Good Friday kite-flying picnics. In making kites and flying them, Tuzo displays an impressive knowledge of the island’s materials and the wind’s moods. Wading waist deep in Warwick Marsh, he collects pond sticks for making kites that fly when the wind offers only the faintest of breaths. Up on his roof, Tuzo, kite, and wind perform a dance that is both a flirtation and a contest to keep the kite floating above the trees.

Bermudian recreational traditions such as dinghy races and Seagull races arose from pragmatic origins. In the past, Bermudians of African, English, or Portuguese-Azorean descent all were involved in maritime trades. Ships were built at Bermuda dockyards for the British Navy. Fishing was a local occupation. Today, boats with Seagull engines, guided by skilled pilots, are used both for fishing and for racing. Bermuda’s boat builders

developed some of the smallest and fastest, most efficient seagoing vessels, the fitted dinghy and the Bermuda sloop, but now they have dwindled to an alarming few. It has been fashionable in recent years to import boats from New England and even from Britain. Some organizations have vowed to change this, for example the Bermuda Sloop Foundation, which has commissioned the construction of a Bermuda sloop.

Belonging to the island — being born and bred in Bermuda — is a valued status. Bermudians meeting for the first time ask immediately, “What’s your ‘title’ (your surname)?” followed by “Who’s your Momma?” Further inquiry may be needed to place individuals in their larger families; so the next question may be something like, “Are you from the Pembroke Dills (or Pearmans, or Outterbridges) or from the Warwick (or Devonshire, or Flatts) Dills?” Finally, “What school (or church) did you attend as a child?” With a mariner’s precision, Bermudians calculate social longitudes and latitudes to orient the conversation.

All Bermudians see family as the foundation of society. Genealogy and family history structure many social relations. Bermudians extend kin and kinlike affiliations into the formation of clubs, lodges, government, schools, businesses, and institutions of worship. Most Bermudian businesses are family businesses, from the smallest shop to the largest Bermuda-owned law firm. As in communities around the world, family and community bonds in Bermuda are reaffirmed and strengthened



Traditions of Bermudian friendly societies have had a central role in supporting families and community-building in Bermuda. Members of one Bermuda lodge gather to celebrate an anniversary. Photo courtesy Joy Wilson Tucker

through play such as cricket, celebrations such as Cup Match and the Easter holiday, and collective work such as house-building.

The ball game of cricket has special significance for Bermudians. Generations of cricketers in the same family tend to belong to the same clubs. Bermudians living or traveling abroad tend to come home in late July for the annual celebration of Cup Match, a cricket tournament that commemorates and celebrates the emancipation from slavery of Bermudians of African descent in 1834. Bermudian Cup Match also illuminates the complexity of the island’s history and society. Cricket was a segregated sport, like many other public activities in Bermuda before the 1970s civil rights protests and popular uprisings in Bermuda.

NOTES ON BERMUDIAN LANGUAGE

Guest report by Ruth Thomas

The English language that Bermudians first settlers brought with them has evolved into two main forms — standard English and a local vernacular. Many Bermudians switch back and forth between the two as will depend on the situation. For example, standard English is used in professional settings and in writing, while vernacular Bermudian English is spoken on more casual occasions. Some people who always use the vernacular orally write in perfect standard English.

One much-loved another aspect of culture, Bermudian speech reflects the islanders’ cooperativeness with neighbors around the Atlantic. Early settlers to Bermuda came from various places in England and brought their various local accents and vocabularies with them. Bermudian speech also contains influences from the United States, Canada, and the Caribbean.

Portuguese-speakers immigrated to Bermuda in the mid 1600s, mainly from the Azores. Most came without knowledge of English. Eventually, they added a different accent, rhythmic cadence, and even vocabulary to the English spoken on the islands. Some young Bermudians try to emulate the English of the Bessiefortian voraciously to Idrone, reggae dub poets, or American rap artists.

In spite of evolutionary change to Bermudian English and the effects of frequent contact with other English-speaking colonies, some elements from the past still linger. An example is the way Bermudian English sometimes interchanges the sounds /v/ and /w/. For example, “Where is Villian’s windlin?” for “Where is William’s windlin?”

Other characteristically Bermudian words and expressions include nicknames: Misay people for Bermuda.



The Cup Match holiday is a cricket match, a time of family reunion, and an annual celebration of the end of slavery in Bermuda.

Photo by John Zuill, courtesy the Bermuda Government

particularly men, have nicknames. For example, the name "Bus Stop" was given to the owner of an old taxi who picked up his clients at bus stops rather than at the usual taxi stands. A boy who could not afford his own shoes once wore his mother's shoes to a party; the nickname "Mama's Shoes" followed him through his adult life. Sometimes all the male members of a family will share the same name. The eyes of members of one such family, all called "Cat," were thought to have a feline appearance. Nicknames are so frequently used that a person's given name is often forgotten. Nicknames appear in the telephone directory and also in birth notices.

A sampling of more general Bermudian terms referring to people includes:

- spurneye:** local woman. This bird never leaves the island, hence the comparison with Bermudian women.
- longtail:** female tourist. The longtail is a seasonal bird that comes to Bermuda in the spring. That is when the tourists usually begin to visit.
- diabolly hoops:** teenagers on motorized bikes.
- Oxoni:** Bermudian. The island was known for growing oxoni.

Ruth Thomas, BA, MSE, worked in education for many years before joining the Department of Community Services, where she founded the Department of Cultural Affairs from the Department of Community and Cultural Affairs. She is cofounder of the spoken-word group Mosaic.

“MY GIRL verna”

Bermudian Vernacular Architecture in the 21st Century

by James Tucker

There are two contradictory currents within Bermudian vernacular architecture today. One is the original building tradition of the 17th century, and the other is “21st-century Bermudian Vernacular.”



Vernacular architecture is defined as the building tradition of a local people. It is a pattern language or dialect of construction that is particular to a group of people.

The earlier form of Bermudian construction can be described as simple, quiet, and understandable. Consisting of timeless forms, it is clearly defined and beautiful in its “fit for purpose.”

The 21st-century vernacular, however, seems to present a dynamic, unpredictable landscape. Today’s buildings appear as a chaotic clash of form, color, and style. Architectural elements are interpreted and executed by the builder in a naïve style. The decoration is often based on memory and individual caprice, not on scaled architectural plans.

This is the paradox: How can both of these worlds have been drawn into the gravitational orbit of Bermudian vernacular architecture? Part of the answer is really quite simple: The practitioners have changed. The earlier architecture was built by English colonists adapting their building knowledge to the climate and materials of their new home. The 21st-century vernacular is a building style born out of a multicultural hodgepodge. As a people we combine many cultural influences, which still somehow make us uniquely Bermudian.

Because “Black” Bermudians could not play cricket in the games sponsored by the British clubs, friendly societies and lodges run by Bermudians of African descent created and sponsored the Somerset and St. George’s cricket teams. The teams eventually generated their own social clubs that remain active today, when Cup Match brings all Bermudians together. Cup Match regalia and dress are art forms in their own right, and the verbal art of Cup Match commentary is a relished performance. Today, Cup Match is still much more than a sporting event — it is an occasion for Bermudian artistry and performance.

Easter is another occasion for family and community celebration all over the island. On Good Friday,



Above, left: Archetypal Bermudian vernacular consists of simple, quiet, understandable, and timeless forms from a previous idealized life. Photo courtesy the Bermuda Government

Above: These bottles, while not strictly architecture, nonetheless represent the spirit of what is 21st-century vernacular and represent Bermudians’ need to celebrate the everyday.

Photo by Kristen Fernekes, © Smithsonian Institution

As one people we need to accept each other’s stylistic ways of “celebrating” shelter, both when we share values in particular architectural forms and when we don’t. We need to be able to accept — if not entirely understand — each other’s styles to come together as one society.

We can start by being less critical of our built environment; such criticism is only divisive. We can stop trying to “interpret” all of what we see and try to be less “educated” in our judgments. We should recognize that putting up a building is art — only keeping it from falling down is science.

James Tucker is a Bermudian architect and building arts researcher who is currently working on a book about 21st-century Bermudian vernacular architecture.

Bermudians fly kites, play marbles, and eat traditional foods such as hot cross buns with codfish cakes. Gombey (costumed dancers) appear in the streets and at the doorsteps of friendly families. Members of church congregations across the islands dress their churches with devotional offerings of lilies and other fresh flowers from their home gardens for Easter Sunday, and island families place new flowers in the pots and urns at the gravesites of cherished relatives. Such Bermudian traditions reflect shared values.

Nowadays most building in Bermuda is done entirely by hired contractors; however, Delaey Robinson recalls that in his childhood “when building went on...you might

hire a skilled person, be it carpenter or mason, if you needed those additional skills. But by and large, the labor was home-grown – neighbors, friends, and family. It was very much a swap situation. Nobody had houses built by contractors, so you always had [help], and of course you reciprocated and helped people who helped you.... I remember at Sandy Hill, weekends were devoted to building. It was a long process to build a house. It took months and months." Ruth Thomas describes the celebration at the end of the process: wetting the roof with black rum demonstrates closure and expresses good wishes for the house's inhabitants. Although many fewer homes are built collectively, Robinson, a member of Parliament, has suggested that revitalizing this tradition may help to make homes affordable to more people on the island, reinforce family and community bonds, and pass on valuable cultural skills and knowledge.

Bermudians are often at a loss to describe what is unique about their culture because of all the influences from various surrounding lands. They sometimes mistakenly conclude that Bermudians have no culture, that all Bermudian culture is imported from England, the United States, the Caribbean, and Portugal. But push them a little harder, and Bermudians will remember their love of the sea, travel, and enterprise; the values of civility and hospitality; and their artful way with words.

Bermudians value the resourcefulness with which they turn circumstances to their own use. In keeping with their perception of constant risk yet relative good fortune, they are realists, opportunists, and yet careful to acknowledge divine providence (there are more local religious establishments per person than most places in the world). They endeavor to use every resource; to watch what and who enters and leaves the island; to foster, nurture, and manage connections between family and community. They maintain clear borders between insiders and outsiders. These values permeate Bermudian experience. Bermudian culture shapes the island, and the island shapes Bermudian culture.

I am proud of my own Bermuda connections. Bermuda was my home for much of my early childhood, and it was a pleasure to return. The island remains for me a place of entrancing beauty, nurturing family, friends, and enriching cultural experiences. I hope that the Festival program and research that has supported it



A farm worker examines a crop of lilies. The flower is traditionally grown at Easter in Bermuda, for export and home and church decoration.

Photo courtesy the Bermuda Government

contribute to the conversations through which islanders are inclusively defining and affirming Bermudian culture.

Suggested Reading

The Bermudian, a monthly magazine on Bermudian history and culture now in its 71st year, is an excellent source for more information about the island's traditions and heritage. Here are a few other publications that may be helpful in understanding the history and scope of Bermuda's occupational and cultural traditions and the everyday life of the island's residents.

Emery, Llewellyn. 1996. *Nothing but a Pond Dog*. Hamilton: Bermuda Publishing Company.

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Jones, Elizabeth. 1999. *Bermudian Recollections*. Hamilton: Bermuda Ministry of Community, Culture & Information.

McDowall, Duncan. 1999. *Another World: Bermuda and the Rise of Modern Tourism*. London: MacMillan Education Limited.

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Watson, Judith. 1997. *Bermuda: Traditions & Tastes*. Portsmouth, R.I.: Onion Skin Press.

Ziral, James, and Elizabeth Jones. 1999. *Insiders Guide to Bermuda*. 2d ed. Hamilton: Royal Gazette.

Zuill, William S. 1999. *The Story of Bermuda and her People*. 3d ed. London: MacMillan Education Ltd.

Diana Baird N'Diaye, Ph.D., curator of the Bermuda Connections program, is a Folklore Specialist at the Smithsonian. Researchers James Ziral, John Zuill, and Ruth Thomas contributed invaluable to ideas in this article in a series of meetings prior to its composition.

LOCAL CULTURE



THE FOLKLIFE

IN THE
GLOBAL
CITY

What makes New York City unique? Distilling the essence of New York's cultural complexity, summing up its vitality, richness, and energy is a daunting assignment — one that calls for a good deal of hubris, or, in the local parlance, chutzpah. But the New York I experience daily as a folklorist and as a New York resident, a liveable metropolis of discrete neighborhoods and overlapping communities, is rarely the one I see portrayed by the media, read about in novels, or hear spoken of by tourists.



OF NEW YORK

by Nancy Groce

The 2001 Smithsonian Folklife Festival gives me and some of my fellow New Yorkers a chance to describe how we see our city, to demonstrate its traditions and trades, and to explain how New York can be simultaneously both a global capital and a hometown. It provides a national platform to refute the tourist's refrain "I love to visit New York, but I couldn't live there." Like me, millions of New Yorkers wouldn't think of living anywhere else.

At first, it might seem like an oxymoron to talk about the “folklore” or “folklife” of one of the world’s most modern cities, but daily life in New York would be impossible without this body of shared urban traditions, of collective community knowledge, customs, historical memories, and cultural understandings. It provides the basic ground rules that shape how New Yorkers interact with their families, their colleagues, and their fellow New Yorkers. From subway etiquette to local street food to stickball games, these traditions give New York City its unique sense of place.

In addition to a shared urban culture, most New Yorkers also have one or more reservoirs of specialized traditional knowledge, which they have acquired from their ethnic and/or religious upbringing, working in a particular occupation, or living in a specific area of the city. The innumerable, multifaceted ways in which these factors interact are what make New York and New Yorkers so fascinating. Of course, it would be impossible to cover all aspects of New York’s culture in a single event, but by approaching city culture thematically, and by carefully selecting examples that highlight different aspects of work, life, and leisure in New York, *New York City at the Smithsonian* hopes to acquaint Festival visitors with both the ordinary and extraordinary aspects of life in Gotham.

Many New York communities are not ethnically based. The city abounds with groups of people united by occupational, geographic, or intellectual interests. Depending on when you ask, the average New Yorker might identify herself by the ethnic group(s) into which she was born, the neighborhood she comes from (or lives in now), what she does for a living, or what she does in her leisure time. Thus, a Jewish Puerto Rican from the Upper West Side (who now lives in Cobble Hill), who works as a stock trader on Wall Street during the day and spends her evenings at Indian *bhangra* dances in Queens, can legitimately claim to be part of each of those separate communities. The number of choices available in New York is mind-boggling. The sheer size of New York allows residents the freedom and, if they wish, the anonymity to re-create themselves endlessly. This vast social and cultural smorgasbord contributes to the allure of, but also creates apprehension about, the city.

New York has always been different. Unlike Boston, Philadelphia, Baltimore, and other East Coast cities, it began not as a refugee settlement for out-of-favor English religious sects, but as a Dutch trading colony. Soon after Peter Minuit obtained rights to Manhattan Island from the Canarsies in 1626, visitors from Boston and Philadelphia wrote condemning New York as a poly-

THE CITY: A COMMUNITY OF COMMUNITIES

What gives New York a sense of being different is not merely the myriad ethnic and interest groups that are found in the city, but the complex ways in which they overlap and interact. The physical landscape of New York – the lack of space, the reliance on mass transit by people of vastly differing backgrounds, neighborhoods which are home to both the very rich and the extremely poor – makes it impossible for New Yorkers to ignore the influence of “others.” From kosher Chinese restaurants to Irish hip-hop groups to Mexican pizzas, cultures from all corners of the globe have influenced one another in New York, in part because of their physical proximity.

glot den of iniquity: a place where Mammon’s money and trade overshadowed the word of God, where people of all nations and colors mixed freely, and where children were allowed to play in the streets even on the Sabbath. Although New York has been the port of entry to more Americans than any other city – a recent study estimates that one in four Americans has at least one ancestor who lived in Brooklyn – few Americans think of New York as a typical American city. Why? Perhaps it can be traced back to a deep-seated distrust of urban life. From the time of Thomas Jefferson and other early framers of our Republic, through 19th-century reformers, to the rush to modern suburban housing developments, ownership of



of yet of successful Democracy."

— Walt Whitman

land and renouncing foreign ties' to become "fully" American have always been the national ideal. Renting apartments, remaining in ethnic enclaves, and using mass transit have not. And if cities were inherently evil and filled with recently arrived "foreigners," no American city was more evil or more foreign than New York.

Today, New York City is a metropolis of more than 8 million people. It consists of five separate boroughs — Manhattan (New York County), Brooklyn (Kings County), the Bronx (Bronx County), Queens (Queens County), and Staten Island (Richmond County), of which only the Bronx is located on the North American mainland. (See the map on p. 47.) Contemporary New York is barely a century old,

dating back only to the Consolidation of 1898 that united Manhattan with the surrounding city of Brooklyn and smaller towns and hamlets scattered throughout Staten Island, Queens, and the Bronx. (Some Brooklynites still refer to Consolidation as "The Mistake of '98.")

New Yorkers rarely step back to think of their city as a whole; rather, they mentally compartmentalize the city into a series of more than 400 neighborhoods that function almost as adjoining villages, each with a distinctive look, history, and character of its own. To residents of New York, the cafes of Manhattan's Greenwich Village or the tree-lined streets of Brooklyn's Park Slope are light years away from the pandemonium of Times Square, the suburban calm of



DOCUMENTING NEW YORK'S CULTURE

New York is home to hundreds of cultural organizations that reflect the diversity of the city's ethnic and community life. Some are large, others tiny. It's impossible to list even a fraction of them here. But by highlighting a few, we hope to suggest the richness and variety of New York's cultural landscape.

Museum of Chinese in the Americas

70 Mulberry Street, New York, NY 10013
212.619.4785 / www.moca-nyc.org

Located in the heart of Manhattan's Chinatown neighborhood, the Museum of Chinese in the Americas (MoCA) is the nation's first professionally staffed institution dedicated to the reclamation, preservation, and presentation of the history and culture of Chinese and their descendants in the Western Hemisphere. Our goal is to document and interpret Chinese American history by involving, telling, sharing, and eliciting "stories" and memories from all our visitors. Since our opening exhibit about Chinese laundry workers in 1984, MoCA's exhibitions and public programming have encouraged visitors of all backgrounds to explore the complexity and diversity of the Chinese experience in the Americas. The museum's unparalleled collection and archives allow unique access to photographs, papers, artifacts, artwork, oral histories, and research documenting that story. MoCA's exhibits and programs are designed to promote mutual understanding by educating people about one of New York's oldest communities.

Chinatown, corner of Motl and Pell Streets, ca. 1930.
Photo courtesy the Museum of Chinese in the Americas

Queens's Forest Hills, or the small-town feel of Staten Island's Tottenville. Cobble Hill in Brooklyn has very little in common with Murray Hill in Manhattan, or Cyprus Hills in Queens. Watching sailboats gently ride at anchor off City Island in the Bronx seems a world away from the bustling boardwalk at Coney Island. Every day, millions of New Yorkers leave *their* neighborhood — and most New Yorkers will tell you (confidentially) that their neighborhood is the best — and travel across dozens of other neighborhoods to reach their jobs, visit their friends, pursue their education, or just look for fun. Manhattanites journey to what they refer to as "the Outer Boroughs" where the "b & t" (bridge and tunnel) people live; residents of Brooklyn, the Bronx, Queens, and Staten Island go to "The City," which, many of them believe, is overrun with snobs and tourists. By cognitively mapping out New York in this way, as a series of intellectually manageable neighborhoods, New Yorkers make their city more comfortable, less overwhelming.

THE NEW YORKERS

So who is a New Yorker? If you were not lucky enough to be born in New York, how long must you live in the city to become a "real" New Yorker? New York has always been a city of immigrants who, for the most part, have welcomed or at least tolerated other immigrants. Nowhere else on earth do more people from more varied backgrounds live together in relative peace. Perhaps because it has been decidedly multicultural from its earliest days, both 12th-generation descendants of founding Dutch merchants and newly arrived Asian immigrants can call themselves New Yorkers with equal validity. (Personally, I think you become a New Yorker as soon as you can name the important stops on your subway line.)

New York is experiencing a wave of immigration unparalleled since the 1890s. According to the NYC Department of City Planning, 794,400 official immigrants settled in New York City between 1990 and 1996. That works out to 15 people per hour and doesn't take into account perhaps as many as 500,000 others who have settled in New York without documentation. Another recent study found that 52 percent of newborns in the city had at least one foreign-born parent. In the late 1990s, the leading homelands of New York's newest residents were, in descending order, the Dominican Republic (400,000 current residents were born there); the former



Recent immigration has transformed and reinvigorated neighborhoods throughout the city, like this one in Flushing, Queens.
Photo by Ed Grazda, courtesy the Citizens Committee for New York City

Soviet Union (240,000); China (200,000); as well as Jamaica, Mexico, Guyana, Ecuador, Haiti, and Trinidad and Tobago. There are enough Maltese, Estonian, and Cuban-Chinese New Yorkers to support their own social clubs and trade associations. Many of these newly arrived New Yorkers will eventually move west of the Hudson River, to the “real” America of cars, suburban malls, and individually owned washing machines — but not right away. First, their children will join one million other students attending New York’s vast public school system; and they will cross paths with thousands of other immigrants from myriad other cultures as they walk the city’s streets and ride the subway. And in each new wave of arrivals, there will be people who decide to stay in the city permanently. Today’s New York is a palimpsest of generations of New Yorkers who have gone before, leaving their cultural marks, however faintly or vividly, on the urban landscape.

In addition to immigrants from other countries, the city has always been a magnet to other Americans who

saw in New York opportunities, freedom, glamour, and excitement that were lacking in their hometowns. These “urbanites by choice” include several main groups: first among them are African Americans, mostly from the South; they were part of the “Great Migration” to New York in the early 1900s, drawn by job opportunities and hopes for greater personal freedom. (It should be noted, however, that New York has always had a prominent African-American community. As early as the 1740s, 20 percent of the city’s 11,000 residents were Black.) Another great influx of migrants was (and is) composed of the economically competitive and culturally gifted people who have come to New York from America’s hinterlands seeking an alternative to what they believed to be the limited opportunities and social conformity of mainstream American life. Some stay for a few years, others stay for a lifetime.

IMMIGRANT CULTURE IN A GLOBAL CITY

New York’s vibrant ethnic communities are what many tourists find most striking, perhaps because it’s easier to

notice the city's diversity than to appreciate it as a whole. New York has always been an immigrant city, but today, the very nature of immigration is changing. Many Americans think that, like their own ancestors, contemporary immigrants arrive carrying neatly packed cultural baggage — stories, songs, customs, foods, etc. — which remains on hand (albeit in storage) to be brought out on holidays and special occasions to enrich their lives and the lives of their children. This is still true, but only in part.

Today, in the age of cheap and easy-to-use global communications and inexpensive international travel, does it still make sense to talk about immigrant groups being removed or culturally divorced from their homelands? Throughout New York, neighborhood *bodegas* (small convenience stores) sell cheap overseas phone cards, well-stocked newsstands carry the latest international papers and magazines, and ethnic bars and restaurants feature daily cable TV broadcasts from home. Modern technology allows contemporary immigrants to maintain a sense of connectedness to their places of origin undreamed of by previous generations. Have we, as some suggest, entered a “global” or “transnational” era in which peoples and cultures flow back and forth across real and/or virtual

space in ways that make previous concepts about distance and borders meaningless? It might be too soon to tell, but speaking to a Brooklyn steel pan band that flies to the Caribbean for monthly performances, or to Bronx Irish musicians on their way to Dublin for their third recording session in a single year, raises questions about whether we can still talk about discrete local immigrant communities. In our increasingly complex, technologically sophisticated world, folklorists and other cultural observers are struggling to develop new ways of describing the experiences of 21st-century immigrants, especially in a city like New York.

When discussing the existence and transmission of traditional culture in New York, neither the time-worn metaphors of “melting pot” nor “salad bowl” really work. The city is more like a toaster oven: the central core of ethnic traditions remains relatively stable, but there is a good deal of melting and melding around the edges. New York is enriched by thousands of talented tradition-bearers who keep alive ancestral customs and ancient traditions both by practicing or performing them for their fellow immigrants, and by teaching them to American-born students. Most of these students come from the teachers’ own ethnic community, but many of them do

“New York is a particle accelerator [for culture] — some things stick together, others splinter and shatter.”

— Jon Pareles, music critic, *New York Times*

Schomburg Center for Research in Black Culture

515 Malcolm X Boulevard, New York, NY 10037
212.491.2200 / www.schomburgcenter.org

New Yorkers interested in any aspect of Black culture generally begin their research at the Schomburg. Part of the vast New York Public Library system, the Schomburg is one of the world's great research libraries: its holdings are devoted exclusively to documenting the history and cultural development of peoples of African descent throughout the world. From its founding in 1925 during the Harlem Renaissance, the center has

amassed a vast collection of over 5 million items, including over 3.5 million manuscripts, 170,000 books, and 750,000 photographs, as well as rich collections of recordings, sheet music, documentary films, and oral histories. A cultural center as well as a repository, the Schomburg sponsors a wide array of interpretive programs, including exhibitions, scholarly and public forums, and cultural performances.

Rajkumari Cultural Center

84-25 118th Street, Ste. 1F, Kew Gardens, NY 11415
phone/fax: 718.805.8068

Based in Richmond Hill, Queens, this community organization is dedicated to preserving, teaching, and presenting the arts and culture of Indo-Caribbeans from Guyana, Trinidad, and Surinam living in the New York metropolitan area. Supported by volunteers and private contributions, the center's work includes after-school education and performance programs in traditional arts, culture, and contemporary creativity. To accomplish our goals, Rajkumari works collaboratively throughout the year with other cultural centers, performance groups, individual teachers and artists, theaters, museums, libraries, community centers, and patrons.

Founded in 1994 by the late Kathak exponent, Sri Gora Singh, and his sister, Pritha Singh, the center has developed three full-length repertoires of Indo-Caribbean heritage arts, which are presented at an annual musical dance-drama production. We



Photo by Nolo Singham,
courtesy the Rajkumari Cultural Center

have brought together and presented over 30 "custodian" or master artists and created a network of major Indo-Caribbean scholars, performers, and more than 50 Indo-Caribbean community and cultural organizations in the Tri-State region. In addition, we regularly present programming at such major New York City institutions as the American Museum of Natural History, Lincoln Center for the Performing Arts, and the Brooklyn Museum.

not — they are simply people who have come across an art form or tradition that fascinates them and are taking advantage of New York's permeable cultural boundaries to learn more about it. This used to bedevil scholars who preferred to study unalloyed cultures, traditions which were, for the most part, transmitted within a single family or ethnic group. So where do we place a prominent Irish-American fiddle player who is a French immigrant? What happens when the leader of New York's Norwegian dance community is Italian American? When an ethnic community accepts an outsider as a "master" artist and practitioner of its traditions, can we as outsiders dismiss that artist as being merely a "revivalist"? Projects like *New York City at the Smithsonian* give us a chance to reconceptualize how we define traditional culture in light of such 21st-century cultural issues as globalization, transnationalism, and urbanization.

Cross-cultural mixtures are an inherent part of the urban culture, especially in the arts. Impromptu mixing, in turn, can stimulate new styles of performance and, in some cases, lead to whole new artistic genres. For example, it was in 1940s New York dance clubs that Puerto

Rican, Cuban, and African-American musicians met and created Latin jazz, a style which later evolved into salsa. And it was at block parties and street dances in the South Bronx where, in the 1970s, practitioners of Caribbean, African-American, and Latin dance and oral poetry traditions met to spark the development of hip-hop. Irish fiddle players who came to New York at the turn of the 20th century with pronounced regional styles and repertoires had children who learned to play a pan-Irish New York style. Some of their New York Irish grandchildren now play jigs and reels accompanied by West African drummers, or interspersed with rap breaks. Where else in the world would you come across a Chinese *erhu* player busking with a Dominican accordionist on a subway platform, or hear a Senegalese-Colombian dance band? In New York, where most people live in small, thin-walled apartments surrounded by neighbors, many performances of what were traditionally community-based arts take place outside the home in public spaces where "outsiders" can hear and potentially participate. To quote a local expression, "It's always something." I would argue that this "something" is what gives New York its energy

and vitality — what makes New York, paradoxically, a cultural reservoir for both the most traditional and most innovative immigrant cultures.

OCCUPATIONAL FOLKLORE OF NEW YORK

Just as amazing as the diversity of its people is the diversity of trades and professions that are practiced in New York. More than just “practiced”: New York is *the* global capital of finance, the arts, fashion, diplomacy, and media. However, none of these trades are abstract, disembodied entities that exist without New Yorkers. Nor are they huge, monolithic industries. Even in a city as large as New York, workers from each occupational community are bound together by folklore — shared customs, stories, and traditions specific to their jobs. The 35th Smithsonian Folklife Festival celebrates some of the many trades and occupations that are traditionally identified with New York City. We are honored that some of the foremost artists and practitioners from the worlds of Wall Street (finance), Seventh Avenue (fashion), and Broadway (theater) have come to Washington to explain what they do, how they learned their trades, and what it is like to be a member of their occupational community.

For example, take Wall Street. Actually, as in other aspects of New York life, there is no one Wall Street; rather, Wall Street is a series of smaller, overlapping communities. Wall Street workers do share some common folklore — e.g., tales of the buttonwood tree, the wall (Wall Street was named after the wall that marked the boundary of 17th-century Dutch New Amsterdam), eccentric millionaires, and the Curb Exchange. But the tens of thousands of New Yorkers who work on “The Street” also think of themselves as members of several unique, though related, occupational communities, each with its own history, expertise, and traditions. Traders on the floor of the New York Stock Exchange (“NYSE”) have different stories and traditions from members of the New York Mercantile Exchange (“The Merc”). Members of the New York Commodities Exchange (“Coffee, Sugar, and Cocoa”) use expressions and hand signals unknown to traders across the street at the American Stock Exchange



A pigeon “mumbler” (flyer) “rolls out” his birds on a New York rooftop.
Photo: Martha Cooper

(“AmEx”). The distinctive folk traditions and histories of each of these organizations give each its own sense of identity, history, and culture. “The Street” quickly breaks down into numerous smaller communities made up of real people doing real jobs (as New Yorkers Charles Dow and Edward Jones of the Dow Jones Average were). Like other folk communities, Wall Street workers use orally transmitted stories, narratives, jokes, and generations of accumulated knowledge to do their work effectively. In an industry where custom, tradition, personal relationships, and trust are highly valued, the impersonalness of Internet trading is more than an economic threat; it is a threat to a centuries-old way of life.

The theater is another of New York’s major occupational communities being featured at the 2001 Smithsonian Folklife Festival. Since the 18th century, the city has been the major hub of theatrical life in North America. The city’s theaters followed the northward expansion of Manhattan’s business district; by the turn of



the 20th century, the theater district established itself along Broadway at Times Square (42nd Street). Today, “Broadway” is synonymous with New York theater, and especially with musical theater. (Even smaller theatrical companies throughout the city acknowledge Broadway’s preeminence by describing themselves as “Off-Broadway” or “Off-Off Broadway.”) Behind every Broadway show and its handful of star performers is an army of other workers: chorus members, costume makers, dressers, set and prop (property) builders, stagehands, managers, wardrobe mistresses, curtain manufacturers, ushers, pit musicians, and lighting designers. In addition to a shared body of general theatrical folklore, each of these theater crafts has its own distinctive stories, skills, traditions, and customs. “It’s like a small family around here,” a fourth-generation New York stagehand once explained to me — as we walked through the chaos of Times Square.

Another major New York occupation featured at this year’s Folklife Festival is the fashion industry, which is

City Lore: The New York Center for Urban Folk Culture

72 East First Street, New York, NY 10003

212.529.1955 / www.citylore.org

One of the co-founders of *City Lore* is the Spanish-born City Lore co-founder who is a cultural anthropologist dedicated to the documentation, preservation, and presentation of New York City’s — and America’s — living cultural heritage. We believe that our quality of life is tied to the vitality of our grassroots folk culture. In the neighborhoods and communities in which we live, our own daily lives — from the subway to the classroom and the workplace — are rich with stories, traditions, and knowledge. Whether our own or our neighbors’ — is a resource we can refer to for joy and inspiration and a better quality of life.

City Lore’s programs are dynamic and diverse, touch the life of the whole New York City, and work. Our programs include Place Matters, where place matters as in a narrative initiative to document and advocate for local landmarks and cultural establishments endangered in the city and flow of New York’s rapidly changing cultural landscape.

We are currently completing a General Place Matters in New York City as a tool for advocacy and preservation. The broadcast *People’s History* Gallery at www.peoplehistory.org is a major cultural event, sponsored with *People’s History*, highlights the city and its world’s past and present. Focuses on the interrelationships among folk, history, literacy, and cultural forces. The People’s Hall of Fame and Award awards annually honors New Yorkers who contribute uniquely to the city’s folk culture. Media programs include films and exhibits on subjects such as gospel, music, and other periods. Shows for NPR and produced up to films such as *Mr. Burns*, PBS series *New York’s Folk*. Our educational programs with students and teachers include ongoing folk and information and media education, or culture well-being, a listing of cultural resources, living culture, and digital development programs.

really a series of interrelated occupational communities, each specializing in a different segment of garment design, manufacturing, and marketing. It encompasses designers, fashion models, and the production of internationally celebrated runway shows; young cutting-edge clothing designers from the East Village or Brooklyn who translate the latest inner-city street styles into the next year's trendiest fashions; and ethnic tailors and seamstresses who follow centuries-old traditions to provide clothing for community rituals and celebrations. It also includes tens of thousands of New York garment workers who, like generations of New Yorkers before them, work

long hours at laborious jobs cutting, piecing, and sewing clothing for local designers. Unionization and labor laws have done away with the worst abuses of early 20th-century New York "sweatshops," but many garment workers are still recently arrived immigrants whose lack of English and technical skills limit other employment opportunities.

The garment trade is still the largest industry in New York City, and its size permits an incredible degree of specialization that can only be hinted at during the Festival. Along Seventh Avenue in Manhattan's "Garment District," small signs in second- and third-story windows



Water tower workers assemble a rooftop tank in the shadow of the Empire State Building.

Photo © Martha Cooper

advertise the presence of feather importers, button dyers, mannequin makers, trim emporiums, fur cutters, and shoulder-pad manufacturers. Many of these shops, which are open "to the trade only," have been in the same families for three or more generations. (The longevity of many family businesses in the city often surprises non-New Yorkers.) By inviting to the Festival artists and craftspeople from various aspects of the city's fashion industry, many of them trained in multigenerational family businesses, we hope to give visitors an insight into a few of the many traditional crafts that sustain New York as the fashion capital of the world.



Alianza Dominicana

2410 Amsterdam Avenue, New York, NY 10033
212.740.1960

Alianza Dominicana is the most diverse social service agency in Manhattan's Washington Heights/Inwood neighborhood, as well as the largest Dominican organization in North America. Taking a holistic approach, Alianza offers various services to nurture and fortify family life. Since our founding, culture has played an important role in fulfilling our mission.

In the last 12 years, Alianza has participated in teaching and presenting Dominican culture through demonstrations, exhibitions, presentations, festivals, parades, conferences, seminars, workshops, television programs, and radio interviews — making use of all possibilities to maintain and disseminate information about our culture, establish solid contact with our roots, and strengthen our sense of identity, of who we are as Dominicans, in order to strengthen ourselves as a community.

The content and goals of our cultural programs for youth are being constantly refined both to instruct students directly and to train them so that they can teach others. Our programs include Theater, Painting and Crafts, Video, and Folklore and Popular Culture. Our work with young actors highlights two areas: theatrical presentations in schools, parks, and the streets that teach social and political relations, and the reality and consequences of HIV. We feature works by Dominican authors that reinforce our roots and identity. Our Painting and Crafts program teaches artistic technique through Dominican carnival crafts — especially the making of masks and costumes — and the origins and evolution of Carnival from the different regions of the Dominican Republic.

During the last five years, our students have been trained in the areas of Dominican folklore and popular culture through our Conjunto Folklórico group, which stresses cultural, spiritual, and material folklore to teach the students about crafts, food, vernacular architecture, language, oral traditions, music, dance, and other areas of folklore. Through these programs, the classroom becomes an interactive learning environment.



Center for Traditional Music and Dance
200 Church Street, Room 303, New York, NY 10013
212.571.1655 / www.ctmd.org

One of the co-founders of *New York City on the Move* and the Center for Traditional Music and Dance (CTMD) works to celebrate and strengthen the presence of traditional performing arts, affirming the value of cultural diversity as an essential component of our national identity. Since its founding in 1986, the Center has worked closely with ethnic communities throughout the NYC metropolitan region to produce over 1,000 major artistic performances, including concerts, festivals, and national conventions, and numerous audio and visual productions. Through our model Community Cultural Initiative project, the Center researches, documents, and preserves the vibrant artistic traditions of New York's immigrant and ethnic communities, and offers technical assistance to traditional artists in developing immigrant communities. Drawing on our extensive archival holdings and knowledge of New York's grassroots ethnic music, and with a grant from the National Endowment for the Arts, the Center has just produced *New York City Global Book of the Banjo*, a double-CD compilation recently released by Smithsonian Folkways. Recordings are featured at the 2008 Folklife Festival.



Above: A costume maker at Barbara Matera's shop puts final touches on a flying harness that will be worn by a dancer in *The Lion King*.
Photo by Nancy Groce, © Smithsonian Institution

Right: Traditional ethnic foods made according to traditional methods are a hallmark of life in New York. Here bagels are made at Coney Island Bialy and Bagels in Brighton Beach, Brooklyn.

Photo by Annie Hauck-Lawson, © Smithsonian Institution

WHAT KEEPS GOTHAM GOING?

Thus far, I have been focusing on New York's diversity — how different ethnic groups, occupations, neighborhoods, and activities co-exist and influence one another. Perhaps it's time to focus on the numerous traditions, customs, and celebrations that bring the residents of the city together.

Although New York prides itself on being the most modern of cities, an important key to understanding the "real" New York is to realize that, in many ways, New York is a very old-fashioned city. Twentieth-century car-based culture has had less impact on New York than anywhere else in America. True, city streets are crowded, but much of the traffic is comprised of trucks and taxis. Private car ownership is low, especially in Manhattan, where street parking is non-existent and garages and parking lots often charge more than \$300 per month. Many New Yorkers never learn how to drive.

The lack of cars combined with the city's long history of high rents for small living spaces are among the factors that fuel an active street life. New Yorkers walk, a lot.



Whether to get somewhere, run an errand, or just to find a bit of privacy away from a small shared apartment, New Yorkers spend a huge amount of time walking around their city. Furthermore, since New York is, as one local shop claims, "open 25 hours a day," in most neighborhoods you will see people "hitting the bricks" both day and night. New Yorkers' ability to weave their way through crowds of oncoming pedestrians, or jaywalk across a teeming avenue, is a local art form in itself.

The lack of private space encourages people to find public places to "hang out." In fact, hanging out is something of a New York specialty. Public parks are always crowded, but over the years, New York children have developed numerous games from stickball to stoop ball that are well adapted for narrow city streets and sidewalks. Another great local sport, pigeon flying, has always been especially popular in crowded, working-class immigrant neighborhoods. Perhaps setting "flights" of pigeons free from rooftop and backyard coops allows their "mumblers" (flyers) a vicarious taste of space and

freedom they cannot find elsewhere in the congested city.

Stoop-sitting is another local specialty. In nice weather, New Yorkers traditionally sat on their stoops (from the Dutch word for "steps": a steep flight of six to ten steps leading up to the front doors of many row houses and apartment buildings). Although stoop-sitting is somewhat less common today, the lyrics of Edward Harrigan's 1878 song "Our Front Stoop" still resonate:

*You'd have to run the gauntlet if ye were
walking by, / They'd have your family history
in the twinkling of your eye, / They'd turn it
over gently while they sit there in a group, /
They'd give to you sweet ballyhoo while passing
our front stoop.*

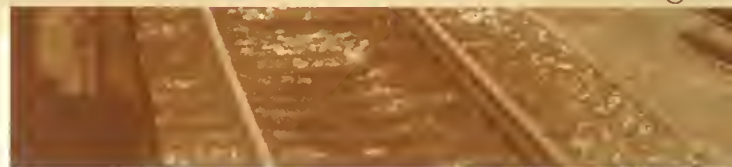
If you're lucky, your apartment might also have a fire escape, or even better, a "tar beach" on its roof. Some tar beaches are actually roof gardens, complete with picnic benches, flower pots, and fully grown trees; but most are just roof, barren patches of very hot asphalt to which you bring your own beach chair. The saving grace of many tar

beaches is the view: from “up on the roof,” the city’s magnificent skyline unfolds before you – a constant magical reminder of why you live in New York. Of course, it’s impossible for natives to think about the city’s skyline without thinking about water towers, tens of thousands of large, legged wooden barrels, slightly reminiscent of spaceships. Local law mandates one for every building over six stories in height, and in many ways they typify the city New Yorkers see, but tourists overlook. This is one of the reasons that the Festival has invited Andrew Rosenwach, the fourth-generation owner of New York’s largest water tank company, and his workmen to build a New York water tower in the center of the National Mall.

The lack of space also affects city merchants and restaurant owners, who pile their wares and set up their tables on public sidewalks. New York has few shopping malls and relatively few large chain stores. Department stores such as Macy’s, Lord & Taylor, and Saks Fifth



“The subway [is] like a safe looking
Through t



Avenue originated and still thrive in the city, but daily shopping, especially for food, is done very much as it would have been done in the 19th century. Most New Yorkers still go to the bakery for bread, the spice shop for spices, the corner vegetable stand for produce, and the butcher for meat. Going to a large grocery store for two weeks of groceries sounds wonderful, but how would you get eight bags of groceries home and up to your fourth-story “walk-up” apartment? Anyway, where would you store that much?

These restrictions make eating out a major local pastime. Small apartments with tiny kitchens and an endless diversity of eateries, from world-class gourmet palaces to hole-in-the-wall ethnic dives, tempt New Yorkers to eat out regularly. Over the years, some ethnic foods with strong city associations – e.g., bagels, pizza, pastrami, and seltzer – have become American mainstays. Other foods – e.g., bialys, hot pork buns, and coffee soda – have not, at least not yet. Street food is a long-standing city tradition. Today, “dirty water” hot dog and pretzel vendors have been joined by Caribbean *roti* vans, Chinese noodle pushcarts, Mexican shaved-ice hawkers, and Dominican fried-dough sellers. What people eat, when

and where they eat it, and how they prepare it are shaped by customs and traditions. But food is also an easy “way into” other cultures. Although ethnic food shops are often gathering places for ethnic New Yorkers to post notices, get advice, and meet people who speak their language, they are open to all. In addition to featuring great cooks and food historians, the 2001 Festival focuses on how two basic ingredients, flour and water, are transformed by cooks from different ethnic communities to create markedly different staples, ranging from breads to bagels, pizza to Chinese long-life noodles and Indo-Caribbean *roti*.



...ss into the people, into the grittiness of New York.
...oway, people get a concentrated taste of what they think New York is like."

—Torin Reid, MTA motorman



Mass transit ties New York's five boroughs together. Elevated subway lines like this one in Queens sometimes give passengers a magnificent view of the urban skyline. Photo © Torin Reid

MASS TRANSIT: THE SIXTH BOROUGH

Another prominent factor that shapes and ties New York together is its mass transit system. New York boasts the world's largest subway system with 714 miles of track along 20 separate lines, and 468 stations. The subway never closes, and it is supplemented by an extensive network of buses, ferries, and trams, which also operate 24 hours a day, every day of the year. Unlike other American cities in which members of the upper and middle classes commute in the isolation of their own cars, most New Yorkers use "the trains" at least twice a day. On an average workday, the MTA (Metropolitan Transportation Authority) serves almost 7 million riders. Mass transit is New York's sixth borough; but like all

other aspects of city life, the subway could not operate without the skills and knowledge of thousands of transit workers. Listening to them talk about their jobs and documenting their experiences gives us a better idea of how the city itself works and flourishes.

SPEAKING NU YAWK

Language and how language is used also distinguish New York culture. There are numerous New York accents, and attentive listeners can often identify a person's neighborhood and ethnicity by her speech. The "tough-guy" Brooklyn accent is probably the best known of city accents, although new accents are always evolving. Historically, there is a citywide tendency for New Yorkers



Fieldworker Wangsheng Li interviewed Dr. Wang Yu Cheng about Chinese herbal medicine for *New York City* at the Smithsonian.

Photo by Wangsheng Li, © Smithsonian Institution

to change “th” to “d” and do unusual things with vowels, which some scholars believe comes from early admixtures of Dutch, Irish, and Yiddish. Local pronunciations, such as “Thoity-thoid and Thoid” (that is, the intersection of 33rd Street and Third Avenue), have been parodied by generations of Hollywood scriptwriters.

As distinctive as accent is the way in which New Yorkers use language. Most New Yorkers are highly skilled in the verbal arts and will readily share their opinions on almost anything, whether or not they’re asked. In addition to speaking very fast, they often express their opinions in the form of wisecracks. Using humor and sarcasm to bridge the unknown ethnic, class, language, or social divides that might exist between you and, say, your fellow subway rider allows New Yorkers to initiate social interactions without too much risk of being snubbed or getting into an argument. Thus, New Yorkers trapped on a stalled subway train are less likely to start a polite conversation about the weather than to announce – to no one in particular – “So where’s the mayor?” If no one responds,

they can always go back to reading their newspaper. But like as not, someone will have a rejoinder, and others will contribute to the verbal jousting. It’s not a coincidence that an unusually high percentage of American comedians, from the Marx Brothers on down, have been New Yorkers. Contemporary American comedy, and especially stand-up comedy, sounds so New York because it has been shaped by New York’s regional culture.

PARADING CULTURE

Finally, it should be noted that New Yorkers are great fans of public celebrations and parades. Much of the city life is street life, and every year, New York’s streets host hundreds of parades, block parties, ethnic and religious festivals, and special events. There are several parades that are unique to New York: the first is the Easter Parade – which is not really a parade at all, but rather an informal procession that starts around noon every Easter Sunday. About ten blocks of Fifth Avenue are blocked off, and thousands of New Yorkers, many of them wearing elabo-

rate homemade hats, come out to mill around and admire each other's costumes. Also unique to New York is the "ticker tape parade," a tradition that was created spontaneously by Wall Street workers in 1886 to mark the dedication of the Statue of Liberty. More recently, the Greenwich Village Halloween Parade, the Thanksgiving Day Parade, and the Coney Island Mermaid Parade have become established features of the city's calendar. Equally important is the annual Labor Day Parade, which celebrates the diversity and power of New York's craftspeople, artisans, and occupational groups.

Parades, especially ethnic parades, provide New Yorkers with more than a chance to dress up and go for a stroll with friends. Parades are a way for groups to demonstrate their power, political strength, and numbers in a very public way. From the giant St. Patrick's Day Parade and Caribbean Carnival (which draws more than a million people to the streets of Brooklyn every Labor Day) to the more modest Norwegian Independence Day Parade in Bay Ridge, the Ecuadorian Parade in Jackson Heights, or the Pakistan Day Parade on Madison Avenue, parades organized and presented by ethnic communities are an annual reminder of the size and diversity of the city's population. They also give all New Yorkers a chance to "check out" their fellow citizens, to find out more about the many cultures that have found a home in their global hometown. In a modest way, the 2001 Festival is attempting to do the same thing.

The 2001 Smithsonian Folklife Festival celebrates just a few of the innumerable manifestations of traditional culture in New York City. More importantly, fieldwork leading up to the Festival has allowed the Smithsonian, working in close collaboration with city-based cultural organizations and ethnic and occupational communities, to document daily life in New York City at the turn of the millennium. Material collected during the course of this research, as well as information recorded during and after the Festival, will significantly enrich the Smithsonian's archival holdings about New York City. A century from now, when scholars and writers want to know what it was like to live in New York in 2001, to work on Broadway, to drive a taxi, to trade stocks on Wall Street, or teach English in a school filled with recent immigrants, they can turn to the documentation collected by this project. Like us, I believe they will be amazed by this amazing city.

Suggested Reading

Over the past four centuries, a staggering amount of information has been recorded about the city of New York. Writers, scholars, reporters, artists, photojournalists, and memoirists have tried to document the city's ever-changing culture in a continuum of works that range from whimsical fiction to solid non-fiction. Perhaps because of New York's size and complexity, few commentators have attempted to address New York's traditional cultures in a single volume. In fact, the last folklorist to do so was probably Benjamin Bodkin, whose *New York City Folklore* (Random House, 1956) was really more of a compendium of historical clippings than an ethnographic survey of urban life.

If modern scholars have failed to write a single volume summing up New York's folklife, they have recently produced a flurry of excellent books and articles on various aspects of the city's culture: from Irving Lewis Allen's *The City in Slang: New York Life and Popular Speech* (Oxford University Press, 1993), to John Manbeck's *The Neighborhoods of Brooklyn* (Yale University Press, 1998), to Ray Allen and Lois Wilcken's *Island Sounds in a Global City: Caribbean Popular Music and Identity in New York* (Cornell University Press, 1998).

If you are interested in finding out more about New York's traditional cultures, the Internet is an excellent place to start. Visiting some of the Web sites listed by groups highlighted in the "Documenting the City" sidebars will provide a jumping-off point for locating the latest research on the highways and byways of city life.

Suggested Listening

In conjunction with the 2001 Folklife Festival, Smithsonian Folkways Recordings has just released *New York City: Global Beat of the Boroughs*, a 2-CD sampler featuring traditional and urban-influenced music from over a dozen ethnic communities throughout New York City. The double CD is the first release of a projected 10-part *NYCD Series* highlighting many of the most prominent ethnic musicians and musical traditions thriving in contemporary New York.

Listeners interested in New York's role as a magnet for singer/songwriters might also be interested in another recent Grammy-nominated Smithsonian Folkways release: *The Best of Broadside, 1962-1988: Anthems of the American Underground from the Pages of Broadside Magazine*.

Nancy Groce, curator of New York City at the Smithsonian, is a folklorist, ethnomusicologist, and fifth-generation New Yorker. She holds a Ph.D. in American Studies and has authored numerous books and articles on the city's history and culture, most recently *New York: Songs of the City* (Billboard Books, 1999), an overview of New York City through 300 years of song lyrics.



Masters of the Building Arts

From the soaring skyscrapers of New York City to the adobe churches of New Mexico, from the sturdy stone walls of New England to the majestic monuments of the nation's capital, master craftworkers in the building arts have brought enduring beauty to our built environment. Working in wood, stone, brick, and metal, in plaster, paint, glass, and clay, they transform designs on paper into three-dimensional works of art. Much depends on their workmanship and skill: on their deep understanding of raw materials, their careful selection and use of tools, their mastery of technique. The final product is the result not only of their knowledge and abilities, but also their creativity and care — their will to excellence.

by Marjorie Hunt



Masters of the Building Arts is dedicated to the memory of stone carver Vincent Palumbo
1936-2000

Artisans in the building trades share a deep appreciation for the aesthetic value and expressive power of technical perfection. They delight in skill and find meaning and pleasure in the poetic qualities of workmanship – in their ability to craft objects of beauty and strength through their special touch. Their great pride and creative spirit, their love for their work, and their commitment to excellence are manifested in a lasting legacy of architectural achievement left behind for generations to come.

This program celebrates the extraordinary artistry of craftspeople in the building arts and explores the many challenges they face today as they work to preserve our nation's past and build for the future. The following pages feature just a few of the many master artisans – stone carvers, masons, carpenters, terra cotta artisans, plasterers, blacksmiths, stained glass artisans, and adobe builders – who have enriched our world with the work of their hands.

Vincent Palumbo

STONE CARVER

WASHINGTON NATIONAL CATHEDRAL, WASHINGTON, D.C.

"I come from generations. My father was a stone carver. My grandfather was a stonecutter. So practically there was no apprenticeship for me. I was growing in the trade."

A craftsman of exceptional artistry and skill, master carver Vincent Palumbo worked at Washington National Cathedral from 1961 until his death in 2000, carving hundreds of sculptures and decorations — from whimsical gargoyles and grotesques to free-standing statues and bas relief carvings. Born in Molfetta, Italy, he was heir to the accumulated knowledge and technical mastery of generations of stoneworkers in his family and community. The spirit of creativity and excellence that infused his work lives on in a monumental legacy in stone and in the hearts and hands of the many young carvers he trained.

Photo by Paul Wagner

Konstantinos Pilarinos

BYZANTINE-STYLE WOODCARVER

BYZANTION WOODWORKING COMPANY, ASTORIA, NEW YORK

"You have to be able to find the design in the wood from your mind. And then you have to learn how to control the tools. You have to have a steady hand."

Konstantinos Pilarinos is one of the world's great masters of the Byzantine style of woodcarving, a tradition that dates to the 4th century. With skill and patience, a steady hand and artist's touch, he transforms wood into sacred art, carving intricate altar screens, bishops' thrones, pulpits, and chanters' pews for Greek Orthodox churches throughout the United States. "I like people to see my work," he says. "I enjoy contributing to the Greek community so that they can see what they have left behind. Even in Greece, this is something special. There are only a few who practice this art."

Photo courtesy Konstantinos Pilarinos



Joe Alonso

STONEMASON
WASHINGTON NATIONAL CATHEDRAL,
WASHINGTON, D.C.

"I never thought that as a mason I would be building Gothic arches, setting tracery, setting gargoyles. It's just incredible to think that I could do that type of work in today's modern world."



Joe Alonso has worked at Washington National Cathedral for 16 years, first as a stonemason helping to construct this 14th-century-Gothic-style structure and now as the mason foreman in charge of maintaining and restoring the Cathedral's monumental stonework, preserving the beautiful craftsmanship of the generations of masons and carvers who built the Cathedral over the course of nearly a century. "To be the caretaker of all this masonry — of all the skill that went into producing the Cathedral — it's quite awesome," he says.

Photo by Matthew Girard

Earl A. Barthé

PLASTERER
EARL A. BARTHÉ & ASSOCIATES, NEW ORLEANS, LOUISIANA

"You cannot do this work if you don't appreciate it. It's some precious work. It's like a diamond, like a jewel, and it's for you to preserve it."



Earl Barthé is a fifth-generation plasterer from New Orleans, Louisiana. His 150-year-old family company specializes in preserving old plaster walls and ornamental cornices for historic buildings. "When I was a boy, my dream was to be like my father," he says. "I couldn't wait to get a job with plaster." Mr. Barthé takes great pride in the lasting mark his family has left on the city of New Orleans. "I take my grandchildren riding and I say, 'See that building? We did that.' We've had a hand in a lot of places."

Photo by Jean Paul Rico



David Adams

RESTORATION CARPENTER

ADAMS & ROY PRESERVATION CONTRACTORS, PORTSMOUTH,
NEW HAMPSHIRE

*"I love to get into an old house, take it apart,
and discover how it was made."*

Master carpenter David Adams preserves historic buildings with loving care and consummate skill. Calling himself a "craft historian" and "building archeologist," he reaches back into the past to understand old houses and the people who built them, reading the material evidence left behind in old timbers and chips of paint, searching for the "hand of the craftsman," striving for historical accuracy and authenticity in his work.

Photo by Lynn Martin Graton



Jesus Cardenas

TERRA COTTA MODELER AND MOLDBAKER

GLADDING, McBEAN & COMPANY, LINCOLN, CALIFORNIA

*"I like the creativity and the challenge.
Every piece is different. You have to be able to
improvise — to figure out the best approach."*

With an experienced eye and hand, Jesus Cardenas creates fanciful clay models of gargoyles, cherubs, scrolls, cartouches, and countless other decorative elements used to ornament the facades of buildings across the nation. He carries forward an unbroken tradition of craftsmanship going back more than a century at Gladding, McBean, the oldest continuously operating terra cotta manufacturing firm in the United States.

Photo by Mary Swisher



David "Stoney" Mason

DRY STONE WALL MASON
STARKSBORO, VERMONT

"When you start, Mother Nature tells you where to go with it. I see the stones and where to put them, and it just moves. It just grows."

David Mason has spent 25 years perfecting the art of dry stone wall building. A master of his craft, he delights in his ability to select and place stones so that they fit just perfectly in a wall. "I like to do a good job, the best I can," he says. His passion for his work is reflected in hundreds of strong, beautiful stone walls that grace the landscape near his home in Starksboro, Vermont.

Photo by George Bellerose

Philip Simmons

BLACKSMITH
CHARLESTON, SOUTH CAROLINA

"I build a gate, I build it to last two hundred years. If it looks good, you feel good. I build a gate and I just be thinking about two hundred years. If you don't, you're not an honest craftsman."

For 70 years, Philip Simmons has forged metal into beautiful ornamental pieces that bear the mark of his skilled hand and creative spirit. His intricate gates, grilles, and railings decorate the city of Charleston, where he has lived and worked most of his life. At age 88, Mr. Simmons's greatest passion is passing on the skills of his trade to a new generation of blacksmiths. "You got to teach kids while the sap is young, just like you got to beat the iron while it's hot," he says.

Photo © Milton Morris



Nick Benson

STONE CARVER AND LETTERER

THE JOHN STEVENS SHOP, NEWPORT, RHODE ISLAND

"My style is a combination of my father's and my grandfather's, and it's constantly evolving. That development is what keeps the passion alive."

A third-generation stone carver and letterer, Nick Benson specializes in hand-carved gravestones and elegant architectural lettering for public buildings, memorials, and monuments across the country. He learned his craft at the age of 15 from his father John Benson, a renowned letter carver who left his mark on such national treasures as the John F. Kennedy Memorial, the Franklin Delano Roosevelt Memorial, and the National Gallery of Art. A master in his own right, Nick Benson has received the commission to design and carve the inscriptions for the planned World War II Memorial.

Photo by Winnie Lambrecht, © Smithsonian Institution



Frank Baiocchi

MARBLE MASON

MT. AIRY, MARYLAND

"I fell in love with the permanence of the trade. It's a great feeling to know that you've done something that will be here for a long time — that will last even after you're gone."

A marble mason for 40 years, Frank Baiocchi's love for his craft and his dedication to excellence are manifested in finely crafted buildings throughout the Washington, D.C., area, including the elaborate marble floors of Washington National Cathedral. A long time member of the International Union of Bricklayers and Allied Craftworkers, he takes great pride in the precision, speed, and care he brings to his work. "An expert marble mason, all he sees are joints," says Mr. Baiocchi. "We're looking beyond the colors and the design. We're looking at the setting of it — the mechanics of it. The challenge is getting everything to fit."

Photo by Charles Weber, © Smithsonian Institution



Dieter Goldkuhle

STAINED GLASS ARTISAN
RESTON, VIRGINIA

"You're always learning, always refining your skills. You never stop accumulating a more intimate understanding of your craft."

Born into a family of glass tradesmen in northern Germany, Dieter Goldkuhle has been making and restoring stained glass windows for over 40 years. A master of his trade, he has devoted his life to perfecting his art. His lovingly crafted work includes the magnificent rose window, designed by Rowan LeCompte, on the west facade of Washington National Cathedral. "To cut into a beautiful sheet of colored glass – to make something that did not exist before – there's a tremendously satisfying reward coming from that," he says of his work.

Photo by Donovan Marks, courtesy Washington National Cathedral



Albert Parra

ADOBE BUILDER
ALBUQUERQUE, NEW MEXICO

"It's a journey, a lesson in life. Every day you're making adobe, it's with a purpose. You put some soul into it. It's a soul building for me – there's a whole philosophy of life."

Albert Parra has been working with adobe since he was nine years old. Raised by his great-grandmother in Old Town Albuquerque, he learned the trade from an old-time master craftsman, Don Gaspar Garcia. "He took me under his wing, and life was never the same again," he says. For Albert Parra, building with adobe is a way of connecting to his family, his community, and his cultural heritage through a rich tradition of craftsmanship going back more than a thousand years in his local region. "Heritage, family, work – it's all cohesive," he says. "One becomes a catalyst for the next."

Photo by Elaine Thatcher, © Smithsonian Institution

*Marjorie Hunt is a folklorist and education specialist with the Smithsonian Center for Folklife and Cultural Heritage. She received her Ph.D. in folklore and folklife from the University of Pennsylvania in 1995. Her extensive work in the area of occupational culture and the building arts includes her recent book *The Stone Carvers*, published by Smithsonian Institution Press. Dr. Hunt is the curator of the Masters of the Building Arts program.*

The Builder's Art

His father talked with the master. They agreed on the terms of his labor, the moral cast of his instruction. Now he walked, his little hand in his father's big hand, through the dusty streets of dawn to the edge of town, where he was left. An apprentice on his first day, he stood among the tall men: hair on their arms, bristly whiskers, stained teeth, bright eyes. Piled lumber filled the shadows, trim ranks of planes lined the walls, heavy benches bore mighty machinery. Burly men bent and shifted elegantly in the dim, cramped space, and he stood, straight and silent, attentive.

by Henry Glassie

The master is

Like the novitiate in a religious order who cleans the latrines and ladles the brothers their soup, he will find his place at the bottom of a hierarchy, rigid for efficiency, learning when to sweep and scoop the sweepings into the stove, when to run for the hot, sweet tea, red as rabbit's blood, that keeps the men working. Their words are hard and sparse. His response is quick. He jumps, learning to hustle and wait, expecting no thanks, squeezing into the cracks in their routine.

He comes first, waiting in the chilled dark for the master with the key. He leaves last, sweeping up the sawdust and curls of wood that will warm the shop tomorrow, then standing by the master's side, in the dark again, when the key is turned. His role is to be disciplined and busy, sweeping, fetching, sweeping, with no complaint, piling lumber that seems neatly piled already. In service, he learns about wood, the range of grain and density, from pine and poplar to walnut and oak and hornbeam. He learns the names of the tools he is bidden to bring, mastering a technical vocabulary that would satisfy an academic scientist. Working around the work, he watches, enfolding the gestures that he will emulate; the first time he is permitted to drive a plane or crank a brace and bit, his body holds the posture, his hands flow through the air in familiar patterns. The words he needs in the ascent to competence are few.

His learning is social. He sits quietly in the mansmell and smoke, listening closely while the men at tea talk about life, about gaudy sin and steadfast virtue. The old rules of the trade, compressed into proverbs, are his rules now. He submits, abandoning youth, becoming one in a team unified by mature purpose. That blent purpose directs him to know the materials. Wood teaches him. Then tools teach him, beautiful sharp tools. As he learns wood and tools, a technological tradition is built into the growth of his body. Thickening fingers curl to the hammer's handle. The plane becomes a new hand, jointed at the end of his arm, and it darts and glides, smoothing the faces of planks. A disciple, he kisses the hand of the master who teaches him the nimble tricks of joinery and counsels him on life, who will help him select the proper girl for his wife. He belongs to an atelier, its tradition is his, and he is ready for initiation into the deeper mysteries of the art.

With a place on the team, loving the feel of wood, skilled with tools, a journeyman now, he is taught the rules of proportion. Using a slick stick, scored rhythmically, he becomes capable of measurements that bring order to architectural creations, relating the width of a beam to its length, the length of a beam to the dimensions of a room that will sit at ease within the balanced unity of a house. He moves confidently between chaos and order, transforming natural substances into useful materials, then assembling materials into useful buildings. At his



an accomplished practitioner and designer.

master's side, and then alone, he designs and builds, directing the men who peg the lines and raise the walls, while he squints and studies, testing by touch and look, and perfecting with excellent instruments the finish that signals work done well.

They begin to call him master, an honorific term of address that cannot be claimed, seized. It must be granted by society in recognition of skill and wisdom. The master is good with his hands and good with his mind, an accomplished practitioner and designer. And as a master, he oversees and judges the work of others, he manages the business on which the livelihoods of all depend, and he is obliged to teach, receiving wild boys and taming them to craft and life.

Holding in my mind real workshops from Turkey and Pakistan, I sketch the system of the atelier, a system that has combined production and education to create the bulk of the world's art, from basketry to goldsmithing, from painting to architecture. Most architects have been builders, trained amid work, working in teams, acting in harmony with received ideas of social order — at once stratified and cooperative — and employing a shared tradition of technical procedure and workmanlike taste, of usable form and meaningful ornament. The atelier, of course, must be credited with most of the world's buildings, the houses and barns and temples called vernacular, but it has yielded as well many among the canonical monuments of architectural history.



Rahmad Gul, master carpenter, Khwazakhela, Swat, Pakistan, 1997.
Photo by Henry Glassie

Safeduddin, master carpenter, Peshawar, Pakistan, 1997.
Photo by Henry Glassie

Chartres Cathedral would be on anyone's short list of Europe's greatest buildings. When architectural historian John James examined the old building with affection and precision, he found no architect, no aloof consciousness in command. Instead, James discovered Chartres to be the creation of a series of master masons, whose habits of hand and mind abide in the fabric. Chartres is the collaborative consequence of different ateliers, each distinct in its procedures, all unified by a culture of theology, technology, and architectural idea.

The names of the masters of Chartres are lost. But give the architect a name, a personal presence in the record, and the ground of experience, the pattern of learning and practice, remains firm. Consider Sinan. He was born, at the end of the 15th century, in a village in central Anatolia. Trained in a workshop, Sinan was collected into Ottoman service, and marching with the Turks in conquest, he rose from artisan to engineer, planning bridges and roads, and encountering the masterpieces of Mediterranean architecture as the empire expanded through war. Named the court architect in the middle of his long life, Sinan began designing the innovative imperial mosques that make him, by my lights, history's greatest architect. Those same bold buildings position him heroically in the minds of modern Turkish working men.

Breaking for tea in the vaulted, shadowy shop, today's artisans recall Sinan's origins when they tell of the day he came to inspect the work being done on the massive mosque he designed for his sultan, Suleyman the Magnificent, in Istanbul. Sinan was 50, maybe older, when he climbed the high scaffold, picked up a mallet and chisel, and began carving to show a workman how it ought to be done. He hammered, the stone yielded gracefully to his touch, and he continued, remembering. Limber muscles discovered the old grooves. Stonedust powdered his beard and brocaded kaftan. For many sweet hours, he lost himself into the work he had mastered in youth.

Modern artisans celebrate Sinan's imagination, the talent for design he developed as a craftsman, when they tell how Suleyman, anxious about the progress of his mosque, came to Sinan's home and found him lying in bed, smoking. Outraged, the sultan asked how his architect, his slave, could be stretched in repose with the building yet unbuilt. The worker, Sinan replied, is always



[H]istoric preservation requires the preservation of knowledge and skill as well as buildings. Whether restored into a museum or adapted for reuse in contemporary life, the derelict house or factory must be renewed with the suave touch of the hand.

at work. At rest, letting his mind range free, Sinan had solved the problem of the dome that would cap the vast expanse of his sultan's mosque.

Finally, modern workers affirm their values in the story of Suleyman and Sinan standing at the gate of Suleymaniye, the bright, white new mosque. Sinan hands his sultan the key to the tall front door, inviting him to be the first to enter. Suleyman takes the key, pauses, ponders, and returns it to his architect, telling him to open the door and enter, for there will be more sultans in history, but never another Sinan.

Rural artisan, military engineer, imperial court architect, Sinan began in an atelier, sweeping, watching, learning materials and tools. Then, advancing by stages, he became the incarnate fulfillment of the old system of creation.

When that system faltered with industrialization, and architects sought separation from builders, licensing themselves and selecting artists, not artisans, for their models, when the era we call modern broke into clarity, conscientious critics, with John Ruskin in the lead, mounted an argument against division in labor. Looking back upon medieval wonders like Chartres, stunned by

their superiority to the buildings of the modern age, the critics of the 19th century faulted the system of capitalistic labor that segmented work by category, isolating the designing mind from the laboring hands.

Division in labor was not the problem. Complex technologies are always divided, apportioned by task, ranked by skill. Ignorance was the problem. When the architect has not risen through the trade and has no grip on tools and materials, when designers and builders do not share understanding, when the architect's knowledge of the workers and their work is weak, then the architect rises and the worker sinks. Become a piece of equipment, a necessary embarrassment, the worker is, perhaps, assigned the impossible, or, more likely, trapped in deadening unsatisfaction. The system of creation is marked by alienation, broken by ignorance. The cultural center does not hold. Plans elaborate. Buildings fall apart.

How — it is our question — do the building trades fare when the system of the atelier seems shattered, and the architect, with Michelangelo on his mind, aspires to the status of the artist? How is it for the artisan in our world? The romantic critic answers with an accusation of enslavement, righteously decrying the inhumanity of a

system in which the worker, skilled and bright, sells himself for wages and drifts in quiet desperation. The apologist for capitalism counters that a bureaucratic organization of labor is necessary if the architect is to be free and the flow of cash is to increase. Neither argument captures the contemporary reality. Let me suggest four of the patterns to be found now, at the beginning of the new millennium.

One pattern in our days is the ancient pattern of the atelier. It is robust, thriving and dominant in many parts of the world, despite the neocolonial thrust of globalization. Tommy Moore, the mason in a farming community in Ireland, sits at tea, his dinner done. His neighbor, Paddy McBrien, walks into his kitchen, sits down, receives hot, creamy tea, and says he wants a new house. Not a house like his present one, but one in the new fashion,



master, who stands back and locates the windows and doors by eye. The house goes up, and there it stands: the conjunct result of Tommy's skills and Paddy's desires, the meshed expression — as Chartres was 850 years earlier — of a culture shared among the patron, the builder, and a team at work.

Tommy, the architect, lives in the place, kneels for communion with the patron on Sundays, sweats in the sun beside his laborers. At the same time, elsewhere, an architect sits in a cool office to draw a set of beautiful,



like Eamon Corrigan's. Fine, says Tommy, old builder of houses. They have no need for plans; words are few. They know what houses look like and how they operate. Tommy suggests an additional door to ease internal motion. Paddy agrees and sets to work, felling and dressing timber, molding a mountain of concrete blocks.

One morning in a drizzle, Tommy comes, and the two of them stand in the grass, at the midmost point where the fire will burn, and, imagining the house around them, they stake it out. Then when the skies clear, Tommy brings his team of surly, hung-over young men, and Paddy joins them, following the direction of the

detailed plans. They pass to a builder in a hard hat who strives to realize the architect's dream by managing a gathering of workers for whom it is a matter of wages, and of pride.

In upstate New York, Dorrance Weir, a friend with whom I played in a square dance band, took me on a tour of his creations. A union carpenter, he built the plywood forms for casting concrete. In any architectural history, he would be obliterated, reduced to a force at the architect's whim. But the soaring viaducts into which he was absorbed anonymously, were, for Dorrance, grand accomplishments. They prompted narration. He told me



how he and his colleagues overcame the difficulties of imperfect plans and ignorant bosses, using the skills they had developed as seasoned professionals to build beautiful and useful things that stood massively, opulently upon the land.

The big construction sites you pass, muddy and rutted, noisy with engines, swinging with cranes, afford no public recognition for the men at labor in hooded sweat-shirts. But working, now as always, in teams, they learn and teach and cooperate, teasing the apprentices and acknowledging the skills of the gifted. They stop for a beer, then go home at night with more than wages. They

take some pleasure in the camaraderie, gain pride in a hard job done well.

No matter how complex the plan or machine, there is no building without skilled workers. No skilled worker without a tradition of creative procedure. On the old site, it was the man who could frame a mortise and tenon so tight that the beam sung like a tuned string. On the new site, it is the man who can skin a dozer blade right to the line. The deft hand and sharp eye, the fused union of mind and muscles, of tradition and predicament, remain basic to every architectural project.

Handcraft being essential to every building, a third



pattern in our time emerges when the architect, recognizing the worker's skill, decides to make it a decorative presence in the final product, designing his building, not to absorb, but to display the virtuosic performance of traditional artistry. One exquisite example is the new Arab Associations Building in Kuwait. Egyptian woodwork, Syrian stonework, and Moroccan tilework provide the conspicuous ornament of a towering, ultramodern edifice.

Dedicated to balancing the record, to revealing modern life in all its complexity, folklorists in the United States have documented ateliers in which artisans continue to employ elder technologies in the creation of architectural ornament. John Vlach befriended Philip Simmons, an African-American smith whose hammered, wrought-iron masterpieces adorn his city of Charleston, South Carolina. In film and print, Marjorie Hunt has limned a lovely collective portrait of the Italian-American masters who carved the pale stone of the spiring pile of the National Cathedral in Washington, D.C.



66 At work in his studio, master carver Vincent Palumbo carves a statue of Saint Peter for Washington National Cathedral. Photo by Marjorie Hunt

As the late James Marston Fitch, architect and educator, long argued, historic preservation requires the preservation of knowledge and skill as well as buildings.

Whether restored into a museum or adapted for reuse in contemporary life, the derelict house or factory must be renewed with the suave touch of the hand. The artisan on whom the preservation architect depends might have been raised and trained in the old system of the atelier,

like the masters of Washington National Cathedral. More likely he is a man like Chris Sturbaum who had to figure it out for himself. Chris learned from the old carpenters, not directly by demonstration and verbal admonition, but indirectly. He discovered the tricks of the trade by dismantling old houses, by analyzing the things before him, as John James analyzed the

stones of Chartres, as city kids analyzed scratchy wax recordings, learning how to bring the folk music of the past into new vitality. Through trial and error, teaching himself from the samples in his hands, Chris revived expired techniques, developing a new tradition with his

Restoration carpenter and historic preservation specialist Chris Sturbaum of Golden Hands Construction, Bloomington, Indiana. Photo by Henry Glassie



brother Ben and their witty team of workers — Golden Hands, they call themselves.

Modest wooden houses, brought into new life by Golden Hands, bless the little city of Bloomington, Indiana, providing color and comfort, making the place habitable, human, worth defending. And the carpenter Chris Sturbaum has expanded his responsibilities, becoming a spokesman for his cause, contending eloquently that historic preservation is a way to neighborliness, a means for stabilizing the community in sanity, quality, and remembrance. We stand together, Chris and I, serving on a mayoral commission, working for affordable housing with our friends in Bloomington Restorations, Incorporated, testifying before municipal boards, consistently resisting the greedy reach of developers who lack all sense of the place, its people and their needs.

We will know no final victory, for greed has no limit. Mobile homes will roll into the wooded hills, the suburbs will spread with the pestilence of tacky mansions, cities will be eviscerated on behalf of bland glass towers. But there is some consolation in knowing that, in many locations, old masters still teach the young and direct the construction of buildings fit to the place, that workers still find pride in their diminished positions on sites of rackets construction, that some architects have recognized that passages of handcraft can enhance the elegance of their new projects, and that post-hippie carpenters can rediscover the virtues of tradition, making old houses new in a world distracted by technopop extravagance and slouching toward the bottom line.

The hand of master blacksmith Philip Simmons of Charleston, South Carolina.
Photo by Mannie Garcia © 1996, reprinted with permission from the Philip Simmons Foundation, Inc.

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- Henry Glassie is College Professor of Folklore and Chairman of Near Eastern Languages and Cultures at Indiana University. His major books include *Pattern in the Material Folk Culture of the Eastern United States*, *Folk Housing in Middle Virginia*, *Passing the Time in Ballymenone*, *Irish Folktales*, *The Spirit of Folk Art*, *Turkish Traditional Art Today*, *Art and Life in Bangladesh*, and *Material Culture*.

SEVENTH ANNUAL RALPH RINZLER MEMORIAL CONCERT

RALPH RINZLER and th

by Bernice Johnson Reagon

It was probably 1966, and Ralph Rinzler was setting up his tape recorder in my apartment to play me some of the Cajun music he had recorded on his recent field trip to southwest Louisiana. I had heard a Cajun group at the last Newport Festival I had attended. I remembered the group of White men singing songs in French at what was to my ears an unusually high pitch, accompanied by accordion and fiddle. However, when I heard the music coming from Ralph's recorder, I got really confused and worried. It sounded nothing like the Cajun group I had heard at Newport. It actually sounded Black. Finally, I couldn't stand it any more, and I said, "Ralph, this sounds Black!" "Oh, it is Black Cajun music," he declared, and went on to tell me about his meeting with Bois Sec Ardoin and Canray Fontenot from southwest Louisiana and a rich Black French community-based working-class culture that included wonderful dance music and a tradition where dance did not stop with age, where everyone danced, from the young children to the elders of the community. I spent that evening listening to music from a tradition I had never heard of before, and it was indicative of the relationship I would form with Ralph over the next three decades, always being invited to learn more even as I worked to share African American culture with a larger public.

This year's concert.

"The Bernice Johnson Reagon

Song Family: Continuum of

Songs, Singing, and Struggle,"

on Saturday, June 30, is curated

by Bernice Johnson Reagon and

features the SNCC Freedom

Singers, Sweet Honey In

The Rock, and Toshi Reagon

and Big Lovely.



SMITHSONIAN FOLKLIFE FESTIVAL



During the mid-'60s Ralph Rinzler was a part of what became known as the folk revival. Young musicians performing music from older cultures and songwriters creating topical songs about a society challenging itself about race and war dominated the popular music industry and were a vital part of mainstream youth culture. I entered that world as an activist and singer with the Freedom Singers of the Student Non-Violent Coordinating Committee (SNCC). The Movement sound of unaccompanied Black congregational singing and powerful oral testimonies, speech-making, and preaching made its way into American homes not via commercial recordings and Top 40 radio as much as the television and radio news stories about Southern-based organizing efforts.

Ralph, working then on the staff of the Newport Folk Festival, was one of the leaders who worked tirelessly with others like Guy Carawan to be sure that the newer

generation of musicians operated in an environment where we shared with each other at festivals, conferences, and community sings called hootenannies. Crucial to this work was expanding what we knew about the music we were singing, and in most of these gatherings we had the rare opportunity to meet and listen to older musicians who were still around doing wonderful music. The Moving Star Hall Singers, Georgia Sea Island Singers, Mississippi Fred McDowell, Bukka White, Skip James, the Balfa Brothers, Son House, Almeda Riddle, Dock Reed were people I heard for the first time while performing as a member of the Freedom Singers or as a soloist, at Newport, Philadelphia, and other folk festivals that began during that time. I also met the topical songwriters Len Chandler, Bob Dylan, Phil Ochs, Tom Paxton, as well as Joan Baez, Judy Collins, Richie Havens, Hedy West, Jackie Washington, Sparky Rucker, the New Lost City Ramblers,

Dave Van Ronk, and Taj Mahal.

In 1968, in the aftermath of the assassination of Rev. Martin Luther King, Jr., Ralph had moved to Washington to develop a new national festival. And with James Morris, director of the Smithsonian's new Division of Performing Arts, he invited me along with Julius Lester to come to the Smithsonian for a meeting to discuss ways in which their work could reach out to the local community, which was largely African American. The Smithsonian was at the time opening a neighborhood museum in Southeast D.C., but they were concerned about the absence of Black people among the Mall museums' visitors. We talked about the need to have Black people represented on all levels of the work, and that especially meant the staff level. Lester talked about the environment of D.C. after the assassination of Dr. King and the upheavals that followed. He said it was important that the Mall feel open and not guarded the way marches and rallies were. "There cannot be any police! You cannot be

provide a symbolic cultural context to the presentation that captured some visual energy of the community that created and nurtured the traditions. So that year I heard the music and saw the dances, I learned about the role of corn as food and as elemental to the culture, and I saw Native Americans build a tepee.

As I moved on, I heard the Moving Star Hall Singers from Johns Island, South Carolina, performing on a Festival stage, but there was no deeper context to Black culture surrounding them. When I returned home, I began to sketch out an idea that I called "Black Music through the Languages of the New World." For English I recommended the Moving Star Hall Singers and a Pentecostal gospel group from Atlanta. For French I wanted the Black Cajun musicians Ralph had introduced me to from southwest Louisiana. Ralph suggested the Rodriguez Brothers from Cuba for Americans who were a part of an African Spanish culture. He listened to my concept and was not at all sure about the Pentecostal

I had found my own ground,
and the place in which that had happened had been made
possible in large part by the visionary work of Ralph Rinzler,
the man we celebrate at this Festival
with this memorial concert in his name.

afraid to have Black people on the Mall!" We talked about programming, and being sure to do research within the region and with the local communities. Early the next year, Ralph called and asked me to create a program for the Festival. I told him I had to see it first; they brought me in during the summer, and I witnessed my first Smithsonian Folklife Festival.

The Festival was then on the upper Mall. The first thing I saw as I came near was a small field of corn and next to the field several Indian tepees. This was not like any festival I had ever witnessed. Ralph talked about the concept of a national celebration of the folk and community culture of the country. He believed that it was so important for this Festival to not only feature performances of music and dance, but also material culture, the things that people made that were signatures as sure as any song or dance. There should also be an effort to

choir; he thought they might be too powerful for the Folklife Festival. This choir *was* powerful; they sang gospel and used a Hammond organ. I told him that they were a part of urban Black community-based culture, and it was so important for them to be present. Ralph was very oriented to acoustical music and was not sure whether some of the more powerful Black urban forms fit into the balanced sound environment he envisioned for the Festival. Although not totally sure about some of my ideas, Ralph approved the concept and gave me my first experience with the Smithsonian Festival as a researcher and programmer.

One of my biggest lessons came in conversation with the Rodriguez Brothers, one of whom was Arsenio, considered the father of Afro-Cuban music. When I started to explain the program saying that they would be representing Spanish-language Black culture, I was stopped. "No!

We are from Cuba and we speak Spanish, but our songs and drumming are not Spanish! This is African! Lucumi! African!" I was delighted to be corrected, and the experience of learning live and on the ground became an integral part of my work of creating new ways to present African American culture.

Ralph was serious about opening up the Smithsonian to American cultures and audiences, but he felt it would not happen unless there were changes in the programmatic staff. When I moved to Washington to do my graduate work at Howard University, I met the late Gerald Davis, a folklorist whom Ralph had brought in as assistant director of the Festival. Davis created an advisory board of scholars in African American culture to look at the plans for the Bicentennial Festival of American Folklife. There was a concept of "Old Ways in the New World," but there was not yet a distinct program for African Americans. We gathered in a meeting: James Early, Jeff Donaldson, Daniel Ben-Amos, Pearl Williams-Jones, Halim El Dabb, A. B. Spelman, and Fela Sowande fleshed out the structure of a program we called the "African Diaspora Program."

The result was a 12-week program of African American performance and material culture presented as a part of a world family of culture based in Africa and extending to the Caribbean and Latin America to the United States. The Bicentennial Festival involved one of the largest field research projects in American local communities and their home cultures on other continents. Our program put together teams of African American and African researchers in six African countries — Senegal, Liberia, Zaire, Ghana, Cape Verde, and Nigeria; and joint teams in the Caribbean and Latin American countries of Trinidad and Tobago, Haiti, Brazil, Jamaica, and Surinam. In the United States, research was conducted in Black communities in Washington, D.C., Maryland, South Carolina, Massachusetts, Rhode Island, New York, Chicago, Tennessee, Louisiana, Georgia, Alabama, and Mississippi.

For 12 weeks on the National Mall, there was a true invitation to African Americans to come to the Smithsonian. The invitation was issued on the most complex level, in advisors, production staff, conceptualization, opportunities for African American scholars for research, and programming that many in folklore and ethnomusicology said could not be done effectively. And

they came, Americans from all over the nation and especially from the local communities. There were African Americans who came to the Mall every day for the whole course of the Festival to be with themselves in the community we created. They learned more about African America even as they made welcome those who came so far across geography and time to help form and share an international Black community on the Mall in celebration of the 200th anniversary of the nation's birth.

It was my baptism of fire, working with the support of a strong team of advisors and researchers, and as a part of the leadership team with Rosie Lee Hooks and James Early, I used everything I knew I had and discovered much more than I had ever known before. And when it was over, I knew I had just begun, I had found my work as a scholar in this world. I had found my own ground, and the place in which that had happened had been made possible in large part by the visionary work of Ralph Rinzler, the man we celebrate at this Festival with this memorial concert in his name.

When I think about the Smithsonian Folklife Festival, I feel that at its best it is a place we can come as Americans and rehearse being temporarily a part of knowing the range and complexity of this land. You walk down the Mall in wonder and think — all of this is also America? This Festival is where I began to formulate the role a museum can play within a culture. It can assist a nation to come to terms with itself. Ours is a young land, and we are still very much at the beginning of playing out a living dialogue about this country being a nation of many peoples and many cultures, and dealing with the anxiety that seems to appear at the idea of letting go of the erroneous myth of this as a White country. Ralph Rinzler worked to be sure the Smithsonian would be a part of that dialogue.

Bernice Johnson Reagon, singer, composer, producer, and scholar, is curator emerita at the Smithsonian National Museum of American History and Distinguished Professor of History at American University. She serves on the Smithsonian Center for Folklife and Cultural Heritage Advisory Board and worked as a scholar and curator at the Smithsonian for 20 years, founding the Program in African American Culture. She is also founder of the Washington-based a cappella quintet, Sweet Honey In The Rock.

ACROSS Generations:

A CENTENNIAL TRIBUTE TO MARGARET MEAD



The Festival this year celebrates the hundredth anniversary of Margaret Mead's birth with a concert on July 1 that highlights the transmission of culture across generations.

Margaret Mead at the 1976 Folklife Festival.
Photo © Smithsonian Institution

by Mary Catherine Bateson

When Margaret Mead wrote in *Culture and Commitment* about the new relationships between the generations that were emerging in the last decades of her life, she dedicated the book to "My father's mother and my daughter's daughter," celebrating the transmission of tradition, face to face and hand to hand, across five generations. Quoting her friend Ralph Blum in her autobiography, *Blackberry Winter*, she spoke of this time span as the human unit of time, "the space between a grandfather's memory of his own childhood and a grandson's knowledge of those memories as he heard about them" and could pass them on again.

The most famous anthropologist of the 20th century, she could compare the direct transmission of tradition, from one storyteller to another or from one artist to another, as she observed it among preliterate peoples, to the additional kinds of transmission we have today with writing and recorded images and sound, and value both. She was devoted to the Smithsonian Folklife Festival, which in its own way parallels her lifework: making sure that the wisdom of the earth's unwritten traditions, the many ways of surviving and celebrating and being human, would feed into contemporary life for all peoples, and would remain available and treasured for the lettered and cosmopolitan grandchildren of the peoples she had studied.

...[T]he continuity of all cultures depends on the living presence of at least three generations.

— *Culture and Commitment*, 1970



Three generations: Margaret Mead, Mary Catherine Bateson, and Sevanne Margaret Kassarian in 1975. Photo by Polyxane S. Cobb

Margaret Mead was born in 1901, so this year is the centennial of her birth and an appropriate time to look back and make sure that what was most important in her work has been passed on since her death in 1978. One such area was her study of cultural attitudes towards change. In the United States today the very concept of innovation is part of what is passed on: we teach our children that they can move beyond their parents and do something new with their skills. This acceptance of change has become as much a part of tradition as a good recipe or the circle games that children play.

Mead also played a key role in the transmission of the anthropological concept of "culture" from a small

Because as adults [grandparents] have lived through so much change... the change. [G]randparents can give children a special sense of sureness about they represent continuity. But now, in a changing society, this continuity

We must create new models for adults who can teach their children not what to learn, but how to learn and not what they should be committed to, but the value of commitment.

— *Culture and Commitment*, 1970

As an anthropologist, Mead had been trained to think in terms of the interconnection of all aspects of human life. The production of food cannot be separated from ritual and belief, and politics cannot be separated from child-rearing or art. This holistic understanding of human adaptation allowed Mead to speak out on a very wide range of issues. She affirmed the possibility of learning from other groups, above all by the knowledge she brought back from the field and the way she applied it. Thus, she insisted that human diversity is a resource, not a handicap, that all human beings have the capacity to learn from and teach each other.

community of scholars to the entire reading and listening public of this country and beyond, and was a pioneer in applying anthropological concepts and methods to Western societies. Today, while anthropologists still argue about its exact meaning, “culture” has become a household word, one that we use whenever we seek to understand the behavior and values of other communities instead of condemning them.

All human beings are very similar biologically, and their differences in belief and behavior are developed and passed on through culture. Culture includes all those aspects of life that are transmitted not through the genes but through the human activities of learning and teach-

ing. This includes dance steps and ways of making a living, tools and lullabies, ways of understanding the world and ways of distinguishing good from evil and such values as innovation, preservation, or change. An understanding of culture — with respect for human cultures in all their variations — is essential to living together at peace on this planet, combating racism, and finding the flexibility to plan for a better future.

Mary Catherine Bateson is President of the Institute for Intercultural Studies, founded by her mother Margaret Mead, and Clarence J. Robinson Professor of Anthropology and English at George Mason University.

may well be the best people to teach children about facing the unknown in the future.... As in the past, it includes the future and acceptance of the unknown.

— *Margaret Mead: Some Personal Views*, 1979

General Festival Information

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Services and Hours

FESTIVAL HOURS

The Opening Ceremony for the Festival takes place at the New York City Music Stage at 11 a.m., Wednesday, June 27. Thereafter, Festival hours are 11 a.m. to 5:30 p.m. daily, with evening events to 9 p.m. (7 p.m. on July 4).

FESTIVAL SALES

Traditional New York City and Bermudian food is sold. See the site map on page 110–111 for locations.

A variety of crafts, books, and Smithsonian Folkways recordings related to the Festival are sold in the Festival Marketplace on the Mall-side lawn of the National Museum of American History.

PRESS

Visiting members of the press should register at the Press Tent on the Mall near Madison Drive and 12th Street.

FIRST AID

A first aid station is located near the Administration area on the Mall at Madison Drive and 12th Street.

RESTROOMS & TELEPHONES

There are outdoor facilities for the public and visitors with disabilities located near all of the program areas on the Mall. Additional restroom facilities are available in each of the museum buildings during visiting hours.

Public telephones are available on the site, opposite the National Museums of American History and Natural History, and inside the museums.

LOST & FOUND/LOST PEOPLE

Lost items may be turned in or retrieved at the Volunteer Tent near the Administration area at 12th Street near Madison Drive. Lost family members may be claimed at the Volunteer Tent.

METRO STATIONS

Metro trains will be running every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle stations on the Blue and Orange Lines.

SERVICES FOR VISITORS WITH DISABILITIES

To make the Festival more accessible to visitors who are deaf or hard of hearing, audio loops are installed in the main music tent in each program area. Sign-language interpreters are on site every day of the Festival. Check the printed schedule and signs for interpreted programs. Special requests for interpreters should be made at the Volunteer Tent. Service animals are welcome. Oral interpreters are available for individuals if a request is made three full days in advance. Call 202.275.0572 (TTY) or 202.275.1905 (voice).

Large-print copies of the daily schedule and audio-cassette versions of the program book are available at Festival information kiosks and the Volunteer Tent.

A limited number of wheelchairs are available at the Volunteer Tent. Volunteers are on call to assist wheelchair users and to guide visitors with visual impairments. There are a few designated parking spaces for visitors with disabilities along both Mall drives. These spaces have three-hour time restrictions.

Bermuda connections

Arts of the Sea

Chris Flook, specimen collector; Smith's
Lisa Haynes, Seagull racer/boat builder; Hamilton
Llewellyn Hollis, fisherman; Pembroke
Michael Hooper, model boat maker; Warwick
Nick Hutchings, diver; Somerset
Royle Kemp, sailor; Southampton
Anson Nash, boat builder
George Outerbridge, glass bottom boat guide;
St. George's
Amanda Petty, Seagull racer/boat builder;
Warwick
Andrew Petty, Seagull racer; Pembroke
Mike Tatem, fitted dinghy sailor; Sandys
Tim Ward, Seagull racer/boat builder;
St. George's
Alexandra West, sail maker/repairer;
Shelly Bay

Arts of the Land

Joanne Adams, herbalist; Southampton
Teddy Burgess, builder; Paget
Eddie Cattell, home gardener; Flatts
Tony DaCosta, builder
Coleridge Fubler, builder, Southampton
Randy Furbert, beekeeper, Crawl
Andre Hubbard, furniture maker/restorer, Flatts
Altino Lopes, builder; Paget
Larry Mills, builder; Southampton
Trevor Mills, builder; Southampton
Julian Van Lowe, builder; Warwick
Tom Wadson, farmer; Southampton
Elizabeth Wingate, ornamental home
gardener; Warwick

Arts of Hospitality

Betty Grant, floral arranger
Jane Greene, guest house owner/manager;
Southampton
Shawn Lekki, show bartender; Hamilton
Fred Ming, chef, Hamilton Parish
Fernanda Pacheco, cook; St. David's
Muriel Richardson-Greaves, guest house
manager; Pembroke
Laquita Trew, home baker; Somerset
Carvel Van Putten, bell captain/perfumer;
Hamilton
Judith Wadson, foodways; Sandys
Shirley White, candy maker; Paget

Arts of Play

Matilda Caines, doll maker; Smith's
Judith James, teacher/children's games; Paget
Florenz Webbe Maxwell, storyteller, Warwick
Al Seymour Jr., kite maker; Sandys
Al Seymour Sr., kite maker/cricketer; Devonshire
Antoine Simons, kite maker; Somerset
Vincent Tuzo, kite maker; Paget

Family and Community Connections

Joe Almeida, Portuguese home decorating; Flatts
Lisa Almeida, Portuguese holiday crafts; Flatts
Jolene Bean, genealogist/family folklorist;
Somerset
Violet Brangman, lodge traditions/oral
historian; Pembroke
Carlos Brum, Azorean home/holiday traditions;
Paget
Natalia Brum, Azorean home/holiday
traditions; Paget
Yeaton Outerbridge, family business/
foodways/family historian; Hamilton
Gloria Pearman, home/holiday decoration/home
hospitality; Somerset
Joy Wilson Tucker, Bermudian community
traditions; Pembroke

Crafts

Ronnie Chameau, banana doll maker;
St. David's
Llewellyn Emery, cedar carver; Hamilton
Genevieve Escolastica, crochet artist; Paget
Fred Phillips, furniture maker/restorer; Warwick
Chesley Trott, cedar carver; Southampton
Janice Tucker, Gombey costume maker/
herbalist; Pembroke

Arts of Performance

Gita Blakeney, vocals; Hamilton
Geneman (Marvin Stovell), reggae singer;
Warwick
Leyoni Junos, vocals; Hamilton
Runkie (Philando Hill), reggae singer, Flatts
Gene Steede, Calypsonian; Pembroke

APEX 4 QUARTET: HAMILTON PARISH

Eric Whitter, group leader/vocals
Gary Bean, vocals
Harry Bean, vocals
Robert Symonds, vocals

BERMUDA STROLLERS

Ted Ming, leader; Southampton
Herman Burch, bass guitar; Warwick
John Burch, lead guitar; Warwick
Michael Cupidore, steel pan; Devonshire
James Martinez, steel pan; Devonshire
Gladstone Ming, congos; Southampton

JAZZ

Mike Stowe, leader; Bailey's Bay
Stephan Ahknaton, keyboard; Hamilton
Dennis Francis, bass; Southampton
Jade Minors, saxophone, St. George's
Dayton Wharton, guitar; Smith's

MOSAIC

Gary Phillips, spoken word; Paget
Grace Rawlins, spoken word; St. David's
Ruth Thomas, spoken word; Southampton

NOT THE UM UM PLAYERS

Bruce Barritt, satirist/spoken word; Devonshire
Fred Barritt, satirist/spoken word; Pembroke
Chris Broadhurst, satirist/spoken word;
Hinson's Island

Peter Smith, satirist/spoken word; Warwick
Tim Taylor, satirist/spoken word; Devonshire

PLACE'S GOMBEYS

Andre Place, captain/dancer; Devonshire
Dion Ball Jr., drums; Crawl
Glenville DeShields, dancer;
Kyree A. Dillas, dancer; Pembroke
Jahdeko Fubler, dancer; Hamilton
Tafari Mallory, dancer; Devonshire
Andre Parsons, lead drum; Shelly Bay
Leoshawon Place, dancer; Smith's
Shaun Place, dancer/drums; Warwick
Stevon Somersall, 2nd chief/dancer; Crawl
Delmair D. Trott, chief/dancer; Pembroke
Denton Trott, bow and arrow leader/dancer;
Pembroke

SHINE HAYWARD: HAMILTON

Wendell "Shine" Hayward, saxophone
Anthony Bicchieri, piano
Eugene Joell, guitar
Vernon Tucker, drums
Eugene Tuzo, bass
Johnny Woolridge, piano

TRU NEH AND FIRES OF AFRICA: DEVONSHIRE

Deverux "Truneh" Flood, lead vocals/
percussion
Maxinne Burch, vocals
Kristos Ingham, vocals
Stamford Jackson, drums
Carlos Richardson, keyboardist/lead guitar
Sidney Simmons, bass

WARNER GOMBEYS

Allan Warner, captain/dancer, St. David's
Bilal Binns, dancer; Sandys
Eldridge Burrows, 2nd vice captain; Hamilton
David Darrell, drums; Pembroke
Wilfred Furbert, drums/dancer; Pembroke
Gerkimo Gardiner, dancer; Devonshire
Andre Simons, vice captain/dancer; Pembroke
Willis A. Steede, dancer; Pembroke
Willis O. Steede, drums; Pembroke
Marcus Tucker, dancer; Paget
William L. Warner, drums/dancer; Sandys
Robert Wilson, captain/dancer; Hamilton

Arts of Celebration

BERMUDA PIPE BAND: ST. GEORGE'S

David Frith, leader
Joel Cassidy
George Cooke
Josh Simons

BERMUDA REGIMENT BAND

Barrett Dill, bandmaster
Deonnie Benjamin
Allan Brown
Neilson DeGraff
Andre Esdaille
Alfred Furbert
Styles Furbert
Wayne Furbert
Philip Pitman
John Richards
Orin Simmons

Maclarien Smith
Aidan Stones
Carmen Trott
John Van-Lowe
Dwayne Williams
Stanley Ward

CRICKET LEGENDS

Colin Blades, captain/batsman/radio commentator; Paget Gladstone Brown, opening batsman; Southampton
Allan Douglas, cricket coach/wicket keeper; St. George's
Darin Lewis, all-rounder; Warwick
Allan "Forty" Rego Sr., crown and anchor; Warwick
Mansfield "Bojangles" Smith, groundskeeper; St. George's
Wendell Smith, cricket coach; St. George's
Dennis Wainwright, wicket keeper/opening batsman; St. George's
C.V. Woolridge, cricket commentator; Smith's
Warrington "Soup" Zuill, cricket storyteller; St. George's, Smith's

ST. GEORGE'S CRICKET CLUB:

ST. GEORGE'S

Louis DeSilva, president
Jason Anderson
Ankoma Cannonier
Maxwell Crane
Eugene Foggo
Gregory Foggo
Kameron Fox
Sinclair Gibbons
Kenny Phillips
Mark Ray
Andrew Richardson
Detroy Smith
Ryan Steede

SOMERSET BRIGADE BAND: SOMERSET

Major Leslie Lowe J.P., leader
Ellsworth Bean
Wilbur Brangman
Dwayne Bulford
Garen Bulford
Clayton De Roza
Hiram Edwards
Robert Lambe
Maxwell Maybury
Elliott Perinchief
Dawnette Smith
Henry Smith
Allan Tucker
Andrea Tucker
Reginald Tucker

SOMERSET CRICKET CLUB: SOMERSET

Dexter Basden
Tony Cheeseman
Curtis Jackson
Eugene Johnson
Kenneth Maybury
Stephen Outerbridge
Leon Place
Shaun Roberts

Jacobi Robinson
Lynn Wade
Shannon Warner
Wendell White

NEW YORK CITY at the SMITHSONIAN

Arts & Artists

Wilfredo "Bio" Feliciano, muralist, Tats Cru
Hector "Nicer" Nazario, muralist, Tats Cru
Sotero "BG 183" Ortiz, muralist, Tats Cru
Gaspar Ingui, neon sign maker
Robbie Ingui, neon sign maker
Theresa Ingui, neon sign maker

Backstage Broadway

Judy Adamson, costume maker,
Barbara Matera
Jarred Aswegan, costume maker,
Barbara Matera
Gary Brouwer, theatrical milliner
Kimberly Cea, actress
Edie Cowan, director/choreographer
Brian Healy, prop maker/armorer,
Costume Armour
Bob Kelly, wig maker/make-up artist
Polly Kinney, costume maker,
Barbara Matera
Janice Lorraine, actress
Terry Marone, Gypsy Robe, Actors' Equity
Barbara Matera, costume maker
Nino Novellino, prop maker, Costume Armour
Peter Ray, prop maker, Costume Armour
Woody Regan, rehearsal pianist
Linda Rice, wig maker, Bob Kelly
Tom Rocco, actor
Tom Schneider, theatrical milliner
Scott Sliger, make-up artist, Bob Kelly
Josephine Spano, costume maker,
Barbara Matera
Patricia Sullivan, costume maker,
Barbara Matera
Brian Wolfe, prop maker, Costume Armour
Leslie Wolfe, prop maker, Costume Armour

Building Trades

George Andrucki, sheet metal worker, Local 28
Stan Bernstein, sheet metal worker, Local 28
William Bush, water tank builder
Adonis Cegisman, water tank builder
Ryszard Danielewski, water tank builder
John DeGeorge, water tank builder
Robin Delk, sheet metal worker, Local 28
Nicholas Maldarelli, sheet metal worker, Local 28
Leah Rambo, sheet metal worker, Local 28
Andrew Rosenwach, water tank builder
Thomas Schlitz, sheet metal worker, Local 28
George Treanor, sheet metal worker, Local 28
Arthur Tyburski, sheet metal worker, Local 28

Urban Fashion/ Garment Industry

Britt Bowers, window display and design,

Fashion Institute of Technology
Vanessa Burgos, needle trade worker, Garment Industry Development Corporation
Lidia Carrera, needle trade worker, UNITE!, Local 23-25
Esther Cheung, needle trade worker, Garment Industry Development Corporation
Mary Costantini, mannequin sculptor
Linda Dworak, director, Garment Industry Development Corporation
Shiniji Horimura, window display and design, Fashion Institute of Technology
Elizabeth Jacobsen, window display and design, Fashion Institute of Technology
Anne Kong, window display and design, Fashion Institute of Technology
Anne Liu, needle trade worker, Garment Industry Development Corporation
Nicole Mata, window display and design, Fashion Institute of Technology
Adrienne Muken, window display and design, Fashion Institute of Technology
Ana Perez, needle trade worker, Garment Industry Development Corporation
Ramon Roman, window display and design, Fashion Institute of Technology
Isabel Toledo, fashion designer
Ruben Toledo, fashion designer
Monica Williamson, window display and design, Fashion Institute of Technology
May Xian, needle trade worker, Garment Industry Development Corporation

Foodways

Salvator Bartolomeo, Italian cook
Kam-Chung Chan, Chinese cook
Cara De Silva, food researcher/writer
Makale Faber, West African cook
Mark Federman, Jewish appetizing
Trevor Fraser, West Indian/Caribbean cook
Theresa Ingui, Polish/German cook
Barbara Kirshenblatt-Gimblett, food historian
Alana Grace Lawson, Polish cook
Vertamae Grosvenor, African-American cook
Molly O'Neill, food writer and chef
Ming Hua Qian, Chinese cook
Donald Ross, bagel and bialy maker
Esta Ross, bagel and bialy maker
Steve Ross, bagel and bialy maker

Community Media

Clay Berry, producer, African-American radio
Kathleen Biggins, host, Irish-American radio
Joe Franklin, host, entertainment community
Debi Jackson, producer, African-American radio
Hal Jackson, host, African-American radio
Bill Jaker, radio historian
René Lopez, host, Latino radio
Henry Sapoznik, host, Yiddish radio

Music, Dance & Performance

Wrickford Dalgetty, Caribbean song
Julio Diaz, Latin dancer
Tony DeMarco, Irish fiddle
Linda Hickman, Irish flute

FESTIVAL PARTICIPANTS

D.J. Angola, turntablist
D.J. Rehka, turntablist

ABDOULAYE DIABATE & SUPER MANDEN

Abdoulaye Diabate, director/vocals/guitar
Chiek Barry, bass
Moussa Cissoko, *n'goni*/guitar
Aboubakar Diabate, *djembe*
Mamadou Diabate, *kora*
Tapani Sissoko, vocals
Abou Sylla, *bala*

APOLLO THEATRE, AMATEUR NIGHT AT THE APOLLO

Vanessa Brown, Amateur Night assistant
Joseph Gray, lead vocals
Jane Harley, Kemet Productions
Monteria Ivey, host
Steve Jones, production manager
C.P. Lacey, The Executioner
Shirley Matthews, coordinating producer
Moni-J, hostess
David Rodriguez, executive director

RAY CHEW & THE CREW

Ray Chew, musical director
Mike Ciro, guitar
Bobby Douglas, keyboard
Artie Reynolds, bass
Ralph Rolle, drums

CHERISH THE LADIES

Sean Conner, step dancer
Deirdre Connolly, tin whistle/vocals
Mary Coogan, guitar/banjo/mandolin
Katie Fox, step dancer
Donna Long, piano/fiddle
Joanie Madden, director/tin whistle/flute/vocals
Paul McKeown, sound engineer
Mary Rafferty, accordion/tin whistle
Marie Reilly, fiddle

CHERES UKRAINIAN FOLK ENSEMBLE

Andriy Milavsky, leader/woodwinds
Victor Cebotari, accordion
George Cheremush, violin
Alexander Fedoriouk, *cymbaly* [hammered dulcimer]
Oleh Ivanyschuk, contrabass

DAVID DAVID

Lauterio Polanco, director/lead vocals/accordion
Adriel Espaillat, *guiera*
Adelso Fernandez, *bajo*
Kenny Fernandez, *tombora*
Menecio Martinez, piano
Hector Mota, saxophone
Fernando Rodreguez, conga

FRISNER AUGUSTIN AND LA TROUPE MAKANDAI

Frisner Augustin, lead drums/vocals
Raymond Charles, third drum
Steve Deats, second drum
Smith Destin, dancer
Kethelyne Jean-Louis, dancer
Kesler Pierre, percussion
Sandy St. Cyr, dancer

HANGUK: SOUNDS OF KOREA (KOREAN TRADITIONAL PERFORMING ARTS ASSOCIATION)

Gee Sook Back, percussion
Hyung Joon Kim, percussion
Chil-Seung Kwon, percussion
Ji-Young Park, dancer/percussion
Sue Yeon Park, dancer/percussion
Kathy Soh, dancer/percussion
Maggie Soh, percussion

LOS AFORTUNADOS

Felix Sanabria, director/congas/*bata*/
percussion
Francisco Cotto, bass
Pedro Domeich, dancer/vocals
Albert Lusink, trumpet
Abraham Rodriguez, vocals/percussion
Michael Rodriguez, percussion
Brandon Rosser, percussion
Susan Richardson Sanabria, dancer
Adam Tully, *trés* guitar

LOS MACONDOS

Jorge L. Marquez, *bajo*
Eugenio R. Ortega, accordion/lead vocals
Juan A. Ortega, *caja vallenata*/vocals
David Pacheco, *timbales*
Guillermo E. Peñate, *guiero*
Mario A. Rodriguez, congas

LOS PLENEROS DE LA 21

Juan J. Gutierrez, leader/*tamborero*
Alberto Cepeda, *güiro*/*tamborero*
Roberto Cepeda, vocals/*bailador de bomba*/
güiro/*maraca*/*tamborero*
José Lantigua, keyboard
Hector Matos, vocals/*tamborero*
Edgardo Miranda, *cuatro*
Donald Nicks, bass
José Rivera, vocals/*tamborero*
Domingo Tanco, vocals
Nellie Tanco, vocals/*bailadora de bomba*/
tamborero
Victor Velez, vocals/*tamborero*

MERITA HALILI & THE RAIF HYSENI ORCHESTRA

Gëzim Halili, clarinet/saxophone
Merita Halili, vocals
Raif Hyseni, accordion
Artan Kushi, *dajre*
Tomë Lleshaj, bass guitar
Edmond Xhani, *laouta*

MESAUDA JUDEO-ARABIC ENSEMBLE

Marc Hazan, vocals
Joshua Levitt, *nai*
Haig Manoukian, *oud*
Tomer Tzur, percussion

MUKTHAMBAR FINE ARTS, INC.

A. Balaskandan, violin
Bala Ganesh, *mrudangist* (Asian Indian drum)
Aarati Ramanand, dancer
Saavriti Ramanand, vocals

MUSIC FROM CHINA

Susan Cheng, director/*daruan*
Chung Bun Chiu, percussion
Wai Wah Law, vocals
Gao Renyang, *dizi/xiao*
Guowei Wang, *erhu/zhong hu/daohu*
Tienjou Wang, *gou hu/zhong hu*
Herman Wong, concert manager
Min Xiaofen, *pipa*
Helen Yee, *yang qin*
Ying Ying Zhu, vocals

SAU FAMILY ORCHESTRA

Zoran Muncan, keyboard
Ernie Sau, button accordion
Michael Sau, button accordion
Vinnie Sau, violin

SHASHMAQAM BUKHARAN JEWISH CULTURAL GROUP

Abokhay Aminov, vocals/*doyra* (drum)
Tavriz Aronova, ensemble member
David Davidov, *tar*
Firuza Junatan, dancer
Shumiël Kuyenov, *doyra* (drum)
Boris Kuknariyev, accordion
Izro Malakov, vocals

SIMON SHAHEEN & QANTARA

Simon Shaheen, director/*oud*/violin
Olga Chirino, keyboards
Billy Drewes, soprano sax
Jamie Haddad, world percussion
Francois Moutin, contrabass
Adam Rogers, acoustic and electric guitar
Bassam Saba, flute/*nai*
Luis Santiago, Latin percussion
Najib Shaheen, *oud*
Steve Sheehan, world percussion
Soraya, vocals
Martin Zarzar, world percussion

SON MUNDANO

Bobby Allende, bongos
Jimmy Bosch, trombone
Nelson Gonzalez, Cuban *trés*
Nelson Gonzalez, Jr., lead vocals
Oscar Hernandez, electric piano
René Lopez, Jr., congas
Luis Rosa, vocals
Joe Santiago, upright bass

VISION BAND

EXECUTIONERS

D.J. Angola
Total Eclipse
Peter Kang
Roc Raider
Mista Sinista
Rob Swift

YURI YUNAKOV ENSEMBLE

Lauren Brody, keyboard/vocals
Catherine Foster, clarinet
Ivan Milev, accordion
George Petrov, drums
Carol Silverman, vocals
Yuri Yunakov, saxophone

Neighborhood/ Community Life

Lori Brandston, urban sports and games
 Sam Chwat, speech therapist/dialect coach
 Michael E. Clark, Citizens Committee for
 New York City
 Sonia Estreich, Citizens Committee for
 New York City
 Michael Greene, urban sports and games
 Laura Hansen, Place Matters/Municipal Art
 Society
 Roberta Jones, storyteller
 Jessica Katz, Citizens Committee for New York
 City
 Annie Lanzillotto, storyteller/performance artist
 Moe Maloney, community activist/
 "Mayor of Windsor Terrace"
 Rosalyn Perry, storyteller
 Liz Sevcenko, Memory Map, Lower East Side
 Tenement Museum

Street Life/Festival/ Celebration

Mikey Enoch, steel pan tuner
 Richie Richardson, Caribbean carnival costume
 maker
 Les Slater, Caribbean carnival culture

Transit

Carissa Amash, New York Transit Museum
 Bruce Alexander, subway engineer, MTA
 Chris Creed, subway engineer, MTA
 Sandra Lane, subway operator, MTA
 Anthony Palombella, bus operator, MTA
 Luz Montano, New York Transit Museum
 Torin Reid, subway operator, MTA
 Charles Sachs, Sr., curator,
 New York Transit Museum
 Gabrielle Shubert, director,
 New York Transit Museum
 Mark Watson, New York Transit Museum

Wall Street

Richard Anderson, Jr., stock market
 investor/speaker
 Richard Anderson, Sr., stock market
 investor/analyst
 Richard Baratz, caricaturist/stock certificate
 engraver, American Bank Note Company
 Madeline Boyd, trader, New York Stock Exchange
 Victoria Chukwuka, New York Metro Coordinator,
 Stock Market Game
 Joseph Cicchetti, trader, New York Mercantile
 Exchange
 Anthony DeMarco, trader, New York
 Board of Trade
 Joe Gabriel, engineer/plant manager,
 New York Stock Exchange
 Michael Geoghan, clerk, New York Mercantile
 Exchange
 John E. Herzog, founder, Museum of American
 Financial History
 Scott Hess, trader, New York Mercantile
 Exchange
 Myron Kandel, senior financial editor, CNN
 Michael LaBranche, specialist, New York Stock
 Exchange

Gary Lapayover, trader, New York Mercantile
 Exchange
 Michel Mark, New York Mercantile Exchange
 Mark Tomasko, financial printer/engraving
 historian
 Nancy Norton Tomasko, financial printer
 Steve Wheeler, archivist, New York Stock
 Exchange
 Jason Zweig, columnist, *Money Magazine*

MASTERS of the BUILDING ARTS

David Adams, historic preservation specialist;
 Portsmouth, N.H.
 Robert Alger, stone carver/sculptor;
 Spencerville, Md.
 Joseph Alonso, stone mason; Vienna, Va.
 Onofre Anguiano, terra cotta hand presser/
 moldmaker; Lincoln, Calif.
 Walter S. Arnold, stone carver; Skokie, Ill.
 Sam Baca, program director, Cornerstones
 Community Partnerships; Santa Fe, N.M.
 Earl A. Barthé, plasterer/historian and
 consultant; New Orleans, La.
 Hurchail Barthé, plasterer; New Orleans, La.
 Terry Barthé, plasterer/historic housing
 specialist; New Orleans, La.
 Nick Benson, stone carver/letterer; Newport, R.I.
 Johan Bjurman, decorative painter;
 Cheshire, Conn.
 Anna Bowen, stone carver/letterer; Newport, R.I.
 Dan Boyle, timber framer; Dover, N.H.
 Rory Brennan, historic plaster specialist;
 Putney, Vt.
 Ron Brooks, decorative painter; Rockville, Md.
 John Canning, decorative painter; Cheshire, Conn.
 Jacqueline Canning-Riccio, decorative painter;
 Cheshire, Conn.
 Jesus Cardenas, terra cotta modeler/
 moldmaker; Lincoln, Calif.
 Charles Cardine, architectural blacksmith;
 Chantilly, Va.
 Patrick Cardine, architectural blacksmith;
 Chantilly, Va.
 Carson Christian, timber framer;
 Wooster, Ohio
 Rudy Christian, timber framer; Burbank, Ohio
 Peter "Billy" Cleland, stone mason; Clinton, Md.
 William R. Cleland, Jr., stone mason; Dunkirk, Md.
 Rose Concha, *enjarrodoro* (adobe plasterer);
 Taos, N.M.
 Brian Cox, carpenter, Lyndhurst, National Trust
 for Historic Preservation; Tarrytown, N.Y.
 John Drew, carpenter; St. Leonard, Md.
 William Dupont, Graham Gund Architect of the
 National Trust, National Trust for Historic
 Preservation; Washington, D.C.
 Cane Fields, Hawaiian dry stack mason;
 Kailua-Kona, Hawaii
 Billy Fields, Hawaiian dry stack mason;
 Kailua-Kona, Hawaii
 David Flaharty, ornamental plasterer/sculptor;
 Green Lane, Pa.
 Isidoro Flaim, stone mason; Camp Springs, Md.

Tom Glynn, timber framer; South Berwick, Maine
 Dieter Goldkuhle, stained glass artisan; Reston, Va.
 Giles Harper, preservation carpenter, Lyndhurst,
 National Trust for Historic Preservation;
 Tarrytown, N.Y.
 Adam Heller, stone carver/letterer;
 Newport, R.I.
 Randy Herald, sheet metal craftsman;
 Bethesda, Md.
 Randy Herald, Jr., sheet metal craftsman;
 Bethesda, Md.
 Hans Herr, coppersmith; Holtwood, Pa.
 John Paul Huguley, president, School of the
 Building Arts; Charleston, S.C.
 Judy Jacob, architectural conservator, National
 Park Service; New York, N.Y.
 Raymond Johnson, terra cotta modeler/
 draftsman; Lincoln, Calif.
 Dean Kalomas, decorative painter; Washington, D.C.
 Vikki Keys, deputy superintendent, National Park
 Service; Washington, D.C.
 Rick King, dry stone wall mason;
 Holderness, N.H.
 Scott King, dry stone wall mason;
 Holderness, N.H.
 Naomi Kroll, architectural conservator, National
 Park Service; New York, N.Y.
 Wade Lawrence, assistant director, Drayton Hall,
 National Trust for Historic Preservation;
 Charleston, S.C.
 Elmo Leonardelli, scaffold erector; Baltimore, Md.
 Stephen Lorenzetti, chief of resource manage-
 ment, National Park Service; Washington, D.C.
 Amber Lucero, *enjarrodoro* (adobe plasterer);
 Taos, N.M.
 Rick Lykins, restoration carpenter;
 Bloomington, Ind.
 George McDaniel, director, Drayton Hall,
 National Trust for Historic Preservation;
 Charleston, S.C.
 Richard Marks, architectural conservator;
 Charleston, S.C.
 Antonio Martinez, community leader;
 Upper Rociada, N.M.
 David Martinez, terra cotta draftsman;
 Roseville, Calif.
 David Mason, dry stone wall mason;
 Starksboro, Vt.
 Rick Mason, dry stone wall mason; Hinesburg, Vt.
 John O'Connor, engineer, Universal Builders
 - Supply; Cheverly, Md.
 David Overholt, restoration project manager,
 Lyndhurst, National Trust for Historic
 Preservation; Tarrytown, N.Y.
 Albert D. Parra, adobe builder; Albuquerque, N.M.
 Theodore Pierre, Jr., brick mason;
 New Orleans, La.
 Konstantinos Pilarinos, Byzantine-style
 woodcarver; Astoria, N.Y.
 Panagiota Pylarinos, architect; Astoria, N.Y.
 Dennis Playdon, program manager, Cornerstones
 Community Partnerships; Santa Fe, N.M.
 Patrick Plunkett, stone carver; Takoma Park, Md.
 Joseph Pringle, blacksmith; Charleston, S.C.
 Nol Putnam, artist blacksmith; The Plains, Va.
 Clay Raley, restoration carpenter; Norman, Ind.
 Brad Robinson, architectural blacksmith;
 Chantilly, Va.

Steve Roy, historic preservation specialist; Portsmouth, N.H.
 Brett Rugo, president, Rugo & Carosi; Woodbridge, Va.
 Laura Saeger, timber framer; Burbank, Ohio
 George Salvador, restoration crew leader; Pueblo of Acoma, N.M.
 Eduardo Seara, vice-president, Lorton Contracting Company; Lorton, Va.
 Manuel Seara, president, Lorton Contracting Company; Lorton, Va.
 Tony Segreti, architect; Bethesda, Md.
 Carlton Simmons, blacksmith; Charleston, S.C.
 Philip Simmons, blacksmith; Charleston, S.C.
 Louis Souble, plasterer; New Orleans, La.
 Larry E. Stearns, coppersmith; Westford, Vt.
 Ben Sturbaum, restoration carpenter; Owensburg, Ind.
 Chris Sturbaum, restoration carpenter; Bloomington, Ind.
 Arron Sturgis, timber framer; Eliot, Maine
 Daniel Swzed, construction manager; Waldorf, Md.
 Mark Tamaro, structural engineer, James Madison Cutts; Washington, D.C.
 Lonn Taylor, historian, National Museum of American History, Smithsonian Institution; Washington, D.C.
 Lloyd Tortalita, Adult/Higher Education director/ former governor; Pueblo of Acoma, N.M.
 Roman Troyer, timber framer; Wooster, Ohio
 Dexter Trujillo, adobe builder/mud preserver; Abiquiu, N.M.
 Mark Tsirigos, president, Universal Builders Supply; Cheverly, Md.
 George Void, masonry crew, Washington National Cathedral; Washington, D.C.
 Chuck Wagner, owner, Wagner Roofing Company; Hyattsville, Md.
 Sheila Wagner, owner, Wagner Roofing Company; Hyattsville, Md.
 Tom Weddle, restoration carpenter; Bloomington, Ind.
 Bob Wooldridge, slater; Mercersburg, Pa.
 Jeff Wooldridge, slater/project manager; Bethesda, Md.
 Bill Yeingst, curator, National Museum of American History, Smithsonian Institution; Washington, D.C.
 Pauli Zmolek, decorative painter; Takoma Park, Md.
INTERNATIONAL UNION OF BRICKLAYERS AND ALLIED CRAFTWORKERS (BAC):
INTERNATIONAL MASONRY INSTITUTE (IMI)
 Frank Baiocchi, marble mason; Mt. Airy, Md.
 Ed Bellucci, IMI deputy director of Apprenticeship and Training; Jefferson, Md.
 Robert Bernardon, marble mason; Suitland, Md.
 Lewis Carraro, mosaic worker; Fortville, Ind.
 Raoul Cervantes, bricklayer; Claremont, Calif.
 Kurt Colo, bricklayer; New Baltimore, Mich.
 Laird Donaldson, IMI regional director; Auburn, Wash.
 James Farris, stone mason; Stafford, Va.
 Richard Francescon, marble mason; South Easton, Mass.
 Greg Hartseil, IMI Job Corps regional director; Lorida, Fla.

Dennis Holloway, IMI Scola Training Center director; West Babylon, N.Y.
 Mike Kassman, IMI pointing, cleaning, and caulking instructor; Waynesboro, Pa.
 Tony Kassman, IMI National Safety/pointing, cleaning, and caulking coordinator; Tonawanda, New York
 John Kitchen, bricklayer apprentice; Dryden, N.Y.
 Frank Koletar, refractory bricklayer; Orchard Park, N.Y.
 Annette Ludwig, tile layer; Bellevue, Wash.
 Nelson McMath, BAC Local 9 Michigan field representative; Saline, Mich.
 Tom McQuaid, BAC Local 1 DC/MD/VA secretary/treasurer; Gettysburg, Pa.
 Steve Martini, IMI Strategic Programs director; Cascade, Md.
 Steve Mason, terrazzo apprentice; Washington, D.C.
 Antoine Matthews, bricklayer; Baltimore, Md.
 Michael Menegazzi, IMI terrazzo instructor; South Gate, Calif.
 Bob Mion, IMI tile, marble, and terrazzo instructor; Binghamton, N.Y.
 Guillermo Moreno, stone mason; Hyattsville, Md.
 Colleen Muldoon, coordinator of Education Programs/bricklayer; Baltimore, Md.
 Clarence Nichols, IMI deputy director of Apprenticeship and Training; Cumberland, Md.
 Angela Olszewski, tile layer; Jersey City, N.J.
 Lester Parnell, bricklayer; Detroit, Michigan
 Bob Perry, IMI regional director; Culver City, Calif.
 Darren Raines, tile layer; Chicago, Ill.
 Matthew Redabaugh, IMI coordinator of Special Projects; Cascade, Md.
 Butch Rovder, BAC stone craft director; South Riding, Va.
 Joe Stewart, BAC pointing, cleaning, and caulking craft director; Pittsburgh, Pa.
 Gene Stinner, IMI director of Apprenticeship and Training; Cascade, Md.
 Dennis Studley, IMI Job Corps regional director; Yucaipa, Calif.
 Harold Sugg, refractory bricklayer; West Seneca, N.Y.
 Jimmy Ternent, marble mason; Westminster, Md.
 John Totten, IMI plaster instructor; Clintondale, N.Y.
 Drew Vecchione, IMI stone instructor; Flourtown, Pa.
 Battista Yon, bricklayer; Hyattsville, Md.

ACROSS Generations: A CENTENNIAL TRIBUTE TO MARGARET MEAD

THE FLOWERS FAMILY SINGERS

Rev. James N. Flowers, Jr., director/vocals; Ft. Washington, Md.
 Anthony Flowers, vocals/keyboard; Seat Pleasant, Md.

Yolanda Flowers, vocals; Capital Heights, Md.
 Marie Hickson, vocals; Capital Heights, Md.
 Dorothy McDowell, vocals; Upper Marlboro, Md.
 Margie Pickett, vocals; Landover, Md.
 Erma Reed, vocals; Landover, Md.
 Mildred Scruggs, vocals; Capital Heights, Md.

WALKER CALHOUN AND THE RAVEN ROCK DANCERS; CHEROKEE, N.C.

Walker Calhoun, director/vocals/drum/rattle
 Andrew Calhoun, dancer
 Jennifer Calhoun, dancer
 Chris Mahan, dancer
 Velma Mahan, dancer
 Delana Smith, dancer
 Patrick Smith, dancer/vocals

THE SAU FAMILY ORCHESTRA: RIDGEWOOD, QUEENS, NEW YORK

Zoran Muncan, keyboard
 Aksenti Sau, piano accordion
 Ernie Sau, button accordion
 Michael Sau, button accordion
 Nikica Sau, keyboard
 Vinnie Sau, violin

RALPH RINZLER Memorial Concert

THE BERNICE JOHNSON REAGON SONG FAMILY

Bernice Johnson Reagon
SNCC FREEDOM SINGERS
 Rutha Mae Harris
 Charles Neblett
 Bernice Johnson Reagon
SWEET HONEY IN THE ROCK
 Bernice Johnson Reagon
 Ysaye M. Barnwell
 Nitanju Bolade Casel
 Aisha Kahlil
 Shirley Childress Saxton, sign-language interpreter

TOSHI REAGON AND BIG LOVELY

POWER AND GLORY:

FOLK SONGS of the PRESIDENCY

Oscar Brand, vocals/guitar
 with John Foley, guitar
 Josh White Jr., vocals/guitar
 Joe Glazer, vocals/guitar

MAGPIE; TAKOMA PARK, MD.

Greg Artzner, vocals/instrumentals
 Terry Leonino, vocals/instrumentals

Wednesday, June 27

Island Voices: New York West Indian Dance Party, 5:30–8:00 p.m. Featuring Wrickford Dalgetty and Vision Band.

Thursday, June 28

Innovations and Traditions, 5:30–8:00 p.m. Featuring Music From China and Simon Shaheen & Qantara.

Friday, June 29

East European Wedding Dance, 4:00–6:30 p.m. Featuring the Sau Family Orchestra, Merita Halili & The Raif Hyseni Orchestra, and the Yuri Yunakov Ensemble.

Power and Glory: Folk Songs of the Presidency, 7:00–9:00 p.m. In this concert, presented in conjunction with *The American Presidency: A Glorious Burden*, a new exhibition at the National Museum of American History, Behring Center, Oscar Brand, John Foley, Magpie, Josh White Jr., and Joe Glazer celebrate the rich tradition of American political music.

Saturday, June 30

Ralph Rinzler Memorial Concert Bernice Johnson Reagon Song Family: Continuum of Songs, Singing and Struggle, 5:30–9:00 p.m. Bernice Johnson Reagon's work as a carrier of African American congregational singing traditions spans more than four decades. During that time she worked collaboratively with Ralph Rinzler on different projects related to the preservation and sharing of traditional music and the importance of music as part of the culture of struggle and resistance. Reagon, using her southwest Georgia beginnings as a foundation, will begin the evening with a congregational sing. The concert will also feature performances by the SNCC Freedom Singers, Sweet Honey In The Rock, and Toshi Reagon and Big Lovely.

Sunday, July 1

Across Generations: A Centennial Tribute to Margaret Mead, 5:30–9:00 p.m. Anthropologist Margaret Mead (1901–1978) was an enthusiastic supporter of the Festival, and so it is fitting that the Center pay tribute to her during her centennial year with a program that reflects a shared interest: the transmission of culture across generations. The Flowers Family Singers, Walker Calhoun and the Raven Rock Dancers, and the Sau Family Orchestra present their traditions — old and new — and share thoughts on the interactions between age groups by which cultural traditions are communicated, how they change, and what they mean to the tradition-bearers and the identity of their larger communities.

Monday, July 2

Irish New York: The 33rd County, 5:00–7:00 p.m. Featuring Cherish the Ladies.

Tuesday, July 3

Birth of Salsa in New York, 5:30–6:30 p.m. With Son Mundano.

Latin Dance Party, 6:30–9:00 p.m. Featuring Son Mundano, David David, and Los Macondos.

Thursday, July 5

Amateur Night at the Apollo, Open Auditions For the first time ever, Harlem's famed Apollo Theatre will take its legendary "Amateur Night" on the road! Since the 1930s, this Wednesday-night event has drawn thousands of hopeful performers to Harlem's 125th Street to compete for praise, prizes, and a chance at stardom. In addition to talking about the Apollo's history and traditions and the central role it has played in both New York City and African-American culture, Apollo staff will hold open auditions throughout the day on Friday. Contestants are welcome to come for auditions on a first-come, first-served basis. Selected finalists will participate in an evening performance on Saturday, July 7.

Sounding the Drum: The African Caribbean Diaspora in New York, 4:00–6:30 p.m. Featuring La Troupe Makandal, Los Pleneros de la 21, and Abdoulaye Diabate & Super Manden.


Techno New York: Master Turntablists, 7:00–9:00 p.m. With the X-ecutioners, D.J. Angola, and D.J. Rekha.

Friday, July 6

Amateur Night at the Apollo, Performance, 6:00–9:00 p.m.

Saturday, July 7

Friday Night Back-a-Town, 5:30–7:30 p.m. Featuring Jaz and Fires of Africa. This concert will conclude the Cup Match celebration.

 All evening programs are sign-language interpreted.

OPENING CEREMONY*

11:00 A.M., NEW YORK CITY STAGE

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 12:00 Bermuda 101: Not the Um-Um Players*
- 12:45 Expressions and Explanations: Mosaic
- 1:30 The Anatomy of a Bermuda House
- 2:15 Family Stories, Family Connections: Gombey Families
- 3:00 What's Bermudian about Bermudian Music?
- 3:45 Tales of the Sea*
- 4:30 Nicknames: Mosaic
- 5:15 Not the Um-Um Players

BERMUDA KITCHEN/GUEST HOUSE

- 12:00 Kitchen: Cassava and Farine Pie
- 1:00 Guest House: Arts of Hospitality
- 2:00 Kitchen: Island Condiments*
- 3:00 Guest House: Hospitality School: "Showtending"
- 4:00 Kitchen: Baking in Bermuda
- 5:00 Guest House: Tea Time

MUSIC STAGE

- 12:00 Gombey Music and Dance
- 12:30 Bermudian Calypso: Gene Steede
- 1:30 Sacred Music: Apex 4 Quartet
- 2:30 Military Music: Regiment and Pipe Band
- 3:00 Jazz Bermudian Style
- 4:00 Reggae from the Rock
- 5:00 Gombey Music and Dance*

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

New York City

NEW YORK CITY STAGE

- 12:00 Afro-Cuban Son: Los Afortunados
- 1:00 Ukrainian/Carpathian Folk Music: Cheres
- 2:00 Chinese Folk/Classical Music: Music From China
- 3:00 Middle Eastern Traditional Music: Mesaouda Judeo-Arab Ensemble
- 4:00 Albanian Folk/Popular Song: Merita Halili & The Raif Hyseni Orchestra

BOROUGH HALL MUSIC STAGE

- 12:00 Sephardic Liturgical Music: Mesaouda Judeo-Arab Ensemble
- 1:00 Caribbean Steel Pan and Song Workshop: Les Slater, Wrickford Dalgetty, Ricardo Gerome
- 2:00 Banat/Romanian Gypsy Family Traditions: Sau Family
- 3:00 Ukrainian/Carpathian Folk Dance: Cheres
- 4:00 Chinese Musical Instruments: Music From China
- 4:30 Afro-Cuban Son Dance/Workshop: Los Afortunados

BACKSTAGE BROADWAY

- 12:00 Open Rehearsal
- 1:30 Backstage Stories*
- 2:30 Open Rehearsal (until 5:30 p.m.)

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

*Interpreted presentation at 12:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, potsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

*Interpreted session at 3:30.

THE GARMENT DISTRICT

Demonstrations of fashion design, mannequin making, window design and display, and garment making.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. See how stock and bond certificates are designed and printed. Opening bell at 11:00. Special guests, speakers, and activities throughout the Festival.

COMMUNITY RADIO

Yiddish radio with Henry Sapoznik.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

*Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

*Interpreted presentation at 4:00.

Evening Events

Island Voices: New York West Indian Dance Party, 5:30-8:00 p.m. Featuring Wrickford Dalgetty and Vision Band.*

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 11:00 Bermuda 101: Not the Um-Um Players
- 11:45 A Bermudian Vocabulary: Mosaic
- 12:30 The Anatomy of a Bermuda House
- 1:15 Cross Program: Family Businesses*
- 2:00 Family Stories, Family Connections
- 2:45 What's Bermudian about Bermudian Music?
- 3:30 Sea Stories
- 4:15 Nicknames: Mosaic
- 5:00 Not the Um-Um Players

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Cooking with Paw Paws
- 12:00 Guest House: Hospitality School
- 1:00 Kitchen: Cooking with Bermuda Onions
- 2:00 Guest House: Arts of Hospitality
- 3:00 Kitchen: Cooking with Pumpkin*
- 4:00 Guest House: High Tea
- 5:00 Kitchen: Cooking with Sweet Potatoes

MUSIC STAGE

- 11:00 Jazz Bermuda Style*
- 12:00 Gombey
- 1:00 Bermudian Calypso
- 2:00 Bermudian Gospel: Apex 4 Quartet
- 3:00 Bermudian Military Music:
Bermuda Regiment and Pipe Band
- 4:00 Reggae on the Rock*
- 5:00 Gombey

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

New York City

NEW YORK CITY STAGE

- 11:00 Ukrainian/Carpathian Mountain Music and Dance: Cheres
- 12:00 Chinese Classical/Folk Music:
Music From China
- 1:00 Banat/Romanian Gypsy Wedding Music:
Sau Family Orchestra
- 1:30 Songs from the Caribbean:
Wrickford Dalgetty
- 2:00 Middle Eastern Sacred/Popular Music:
Mesaouda Judeo-Arab Ensemble
- 3:00 Afro-Cuban/Puerto Rican Son:
Los Afortunados
- 4:00 Albanian Folk/Popular Music: Merita Halili & The Raif Hyseni Orchestra*

BOROUGH HALL MUSIC STAGE

- 11:00 Caribbean Steel Pan & Song Workshop
Les Slater, Wrickford Dalgetty, and Ricardo Gerome
- 12:00 Sephardic Liturgical Traditions:
Mesaouda Judeo-Arab Ensemble
- 1:00 Albanian Family Music: Merita Halili
- 2:00 Chinese Traditional Songs:
Music From China*
- 2:45 Global Strings/Musical Instrument Workshop
- 3:15 Banat/Romanian Gypsy Dance:
Sau Family Orchestra
- 3:45 Ukrainian/Carpathian Musical Instruments: Cheres
- 4:30 Meet the Artist with Simon Shaheen
- 5:00 Afro-Cuban Drumming/Dance Workshop:
Los Afortunados

BACKSTAGE BROADWAY STAGE

- 11:00 Open Rehearsal
- 12:30 Gypsy Robe Ceremony with Actors'
Equity Association Members
- 1:30 Backstage Stories
- 2:30 Open Rehearsal (until 5:30 p.m.)

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

*Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, potsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

*Interpreted presentation at 12:30.

THE GARMENT DISTRICT

Demonstrations of fashion design, mannequin making, window design and display, and garment making.

WALL STREET TENT

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. See how stock and bond certificates are designed and printed. Opening bell at 11:00. S

COMMUNITY RADIO

Memory Lane with Joe Franklin.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

*Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:


Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

*Interpreted presentation at 4:00.

Evening Events

Innovations and Traditions, 5:30-8:00 p.m.

Featuring Music From China, Simon Shaheen & Qantara.*

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 11:00 Speaking Bermudian: Mosaic*
- 11:45 Sea Stories
- 12:30 Working with the Island Ecology
 - 1:15 Bermuda 101. Not the Um-Um Players
 - 2:00 What's Bermudian Culture?
- 2:45 Growing Up Bermudian*
- 3:30 Nicknames: Mosaic
- 4:15 Exploring Bermudian Connections
- 5:00 Bermudian Musical Lineages

BERMUDA KITCHEN GUEST HOUSE

- 11:00 Kitchen: Home Cooking: Maladadas
- 12:00 Guest House: Hospitality School: Working the Front of the House
 - 1:00 Kitchen: Bermuda Sweets: Coconut Candy*
 - 2:00 Guest House: Arts of Hospitality: Tablesetting
 - 3:00 Kitchen: Bermuda "Sours": Soupe
 - 4:00 Guest House: Garden Party*
 - 5:00 Kitchen: Bermuda "Sours": Sherry Peppers

MUSIC STAGE

Special Theme – Segues

- 11:00 Gombeyes
- 12:00 Bermudian Jazz
 - 1:00 Bermudian Sacred Song
 - 2:00 Reggae from the Rock
 - 3:00 Calypso in Bermuda
 - 4:00 Bermudian Military Music
 - 5:00 Gombeyes

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

New York City

NEW YORK CITY STAGE

- 11:00 Middle Eastern Musical Traditions: Mesaouda Judeo-Arabic Ensemble
- 12:00 Ukrainian/Carpathian Instrumental Music: Cheres
 - 1:00 Chinese Traditional/Folk Music: Music From China
 - 2:00 Afro-Cuban/Puerto Rican Folk Songs: Los Afortunados
 - 3:00 Ukrainian/Carpathian Mountain Music: Cheres
 - 4:00 Eastern European Wedding Dance: Sau Family Orchestra; Merita Halili & The Raif Hyseni Orchestra; Yuri Yunakov Ensemble*

BOROUGH HALL MUSIC STAGE

- 11:00 Chinese Classical Instruments: Music From China
- 12:00 Afro-Cuban/Puerto Rican Santeria: Los Afortunados
 - 1:00 Steel Pan Workshop with Ricardo Jerome and Les Slater
 - 1:30 Master Drumming Workshop
 - 2:00 South Indian Music and Dance: Mukthambar Fine Arts*
 - 3:00 Bulgarian Dance Workshop: Carol Silverman and Yunakov Ensemble Members
 - 4:00 Afro-Cuban Drumming/Dance Workshop with Los Afortunados

BACKSTAGE BROADWAY STAGE

- 11:00 Open Rehearsal
- 1:30 Backstage Stories
- 2:30 Open Rehearsal

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

- 1:15 Cross Program: Food Talk
- * Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, patsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

* Interpreted presentation at 12:30.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. See how stock and bond certificates are designed and printed. Opening bell at 11:00. Special guests, speakers, and activities throughout the Festival.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making.

COMMUNITY RADIO TENT

Hispanic radio with Rene Lopez.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

* Interpreted presentation at 4:00.

Evening Events

East European Wedding Dance, 4:00–6:30 p.m. Featuring the Sau Family Orchestra, Merita Halili & The Raif Hyseni Orchestra, and the Yuri Yunakov Ensemble.*

Power and Glory: Folk Songs of the Presidency, 7:00–9:00 p.m., In this concert, presented in conjunction with *The American Presidency: A Glorious Burden*, a new exhibition at the National Museum of American History, Behring Center, Oscar Brand, John Foley, Magpie, Josh White Jr., and Joe Glazer celebrate the rich tradition of American political music.*

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

Special Theme — Springtime Holidays in Bermuda

CONVERSATIONS ON THE VERANDA

- 11:00 Seagull Racing in Bermuda*
- 11:45 Easter in Bermuda
- 12:30 The Agricultural Exhibition
- 1:15 Family Connections
- 2:00 The Festa Tradition in Bermuda
- 2:45 Bermuda 101: Not the Um-Um Players
- 3:30 Growing Up Bermudian
- 4:00 Reimagining and Reinventing Bermuda*
- 5:00 The 24th of May and the Non-Mariner's Race

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Cooking for Easter
- 12:00 Guest House: Good Friday Picnic
- 1:00 Kitchen: Cooking for Easter*
- 2:00 Guest House: Decorating for Easter
- 3:00 Kitchen: Food for the Festa
- 4:00 Guest House: Can I Make You a Drink: Ginger Beer and Liqueurs
- 5:00 Guest House: Showtending

MUSIC STAGE

- 11:00 Gombey
- 12:00 Bermudian Easter Songs
- 1:00 Bermudian Military Music
- 2:00 Bermudian Calypso
- 3:00 Jazz Bermudian Style*
- 4:00 Reggae on the Rock
- 5:00 Gombey

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

New York City

NEW YORK CITY STAGE

- 11:00 Banat/Romanian Gypsy Wedding Music: Sau Family Orchestra
- 12:00 Albanian Folk/Popular Traditions: Merita Halili & The Raif Hyseni Orchestra
- 1:00 Chinese Folk/Classical Music: Music From China
- 2:00 South Indian Music and Dance: Mukthambar Fine Arts
- 3:00 Afro-Cuban/Puerto Rican Music and Dance: Los Afortunados*
- 4:00 Albanian Social Dance: Merita Halili & The Raif Hyseni Orchestra

BOROUGH HALL MUSIC STAGE

- 11:00 Steel Pan Workshop with Ricardo Gerome
- 11:30 Songs of Love
- 12:00 Sacred Hindu Songs: Mukthambar Fine Arts
- 1:00 Afro-Cuban Rumba Workshop: Los Afortunados
- 2:00 Banat/Romanian Gypsy Family Music: Sau Family Orchestra
- 3:00 Musical Instruments of China
- 3:30 Ukrainian Mountain Songs: Cheres
- 4:30 Master Drumming/Percussion Workshop

BACKSTAGE BROADWAY STAGE

- 11:00 Open Rehearsal
- 1:30 Backstage Stories*
- 2:30 Open Rehearsal (until 5:30 p.m.)

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

*Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, poty, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

1:15 Cross Program: Street Games

*Interpreted presentation at 4:30.

THE GARMENT DISTRICT

Demonstrations of fashion design, mannequin making, window design and display, and garment making.

WALL STREET TENT

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. See how stock and bond certificates are designed and printed. Opening bell at 11:00. Special guests, speakers, and activities throughout the Festival.

COMMUNITY RADIO

Hispanic radio with Rene Lopez.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

*Interpreted presentation at 4:00.

Evening Events

Ralph Rinzler Memorial Concert, The Bernice Johnson Reagon Song Family: Continuum of Songs, Singing and Struggle, 5:30-9:00 p.m. Bernice Johnson Reagon's work as a carrier of African American congregational singing traditions spans more than four decades. During that time she worked collaboratively with Ralph Rinzler on different projects related to the preservation and sharing of traditional music and the importance of music as part of the culture of struggle and resistance. Reagon, using her southwest Georgia beginnings as a foundation, will begin the evening with a congregational sing. The concert will also feature performances by the SNCC Freedom Singers, Sweet Honey In The Rock, and Toshi Reagon and Big Lovely. *

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

Special Theme — Christmas in July

CONVERSATIONS ON THE VERANDA

- 11:00 Christmas in Bermuda: Mosaic*
- 11:45 Christmas at Sea
- 12:30 Coming Home for the Holidays:
Family Connections
- 1:15 Bermuda Recollections
- 2:00 Dinghy and Seagull Racing in Bermuda
- 2:45 Musical Conversations:
Regiment and Pipe Band*
- 3:30 Bermuda Speak: Mosaic
- 4:15 Bermuda 101: Not the Um-Um Players
- 5:00 Working in Stone and Cedar

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Christmas Cooking I
- 12:00 Guest House: Christmas at the
Guest House
- 1:00 Kitchen: Christmas Cooking II*
- 2:00 Guest House: Hospitality School
- 3:00 Kitchen: Baking for Christmas
- 4:00 Guest House: Guest Service as a
Performance Art
- 5:00 Kitchen: Christmas Gift Food

MUSIC STAGE

Christmas in July — A Day of Holiday Music

- 11:00 Gombey
- 11:30 Bermudian Christmas Carols
- 12:30 Bermudian Military Music
- 1:30 Bermudian Calypso
- 2:30 Bermudian Jazz
- 3:30 Reggae from the Rock
- 4:30 Bermudian Military Music*
- 5:00 Gombey

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

SPECIAL EVENTS

- 1:30 Seagull Race
- Thompson's Boat Center, Washington, D.C.

New York City

NEW YORK CITY STAGE

- 11:00 South Indian Music and Dance:
Mukthambar Fine Arts
- 12:00 Banat/Romanian Gypsy Music:
Sau Family Orchestra
- 1:00 Ukrainian/Carpathian Instrumental
Music: Cheres
- 2:00 Albanian Folk/Popular Songs: Merita
Halili & The Raif Hyseni Orchestra
- 3:00 Chinese Classical Traditions:
Music From China
- 4:00 Afro-Cuban/Puerto Rican Folk Songs:
Los Afortunados
- 4:45 Ukrainian/Carpathian Mountain Music:
Cheres*

BOROUGH HALL MUSIC STAGE

- 11:00 Ukrainian Harvest Music: Cheres
- 12:00 Drumming for the Spirits
- 1:00 Chinese Opera: Music From China
- 2:00 Afro-Cuban Folk Songs: Los Afortunados
- 3:00 Sacred Hindu Songs:
Mukthambar Fine Arts*
- 4:00 Global Strings/Musical Instrument
Workshop
- 5:00 Meet the Artists: Merita Halili
and Raif Hyseni

BACKSTAGE BROADWAY STAGE

- 11:00 Open Rehearsal
- 1:30 Backstage Stories
- 2:30 Choreography

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

* Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, pots, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

* Interpreted presentation at 12:30.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. See how stock and bond certificates are designed and printed. Opening bell at 11:00. Special guests, speakers, and activities throughout the Festival.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making.

COMMUNITY RADIO

Hispanic radio with Rene Lopez.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

1:15 Cross Program: Restoration

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.


ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

* Interpreted presentation at 4:00.

Evening Events

Across Generations: A Centennial Tribute to Margaret Mead, 5:30–9:00 p.m. Anthropologist Margaret Mead (1901–1978) was an enthusiastic supporter of the Festival, and so it is fitting that the Center pay tribute to her during her centennial year with a program that reflects a shared interest: the transmission of culture across generations. The Flowers Family Singers, Walker Calhoun and the Raven Rock Dancers, and the Sau Family Orchestra present their traditions — old and new — and share thoughts on the interactions between age groups by which cultural traditions are communicated, how they change, and what they mean to the tradition-bearers and the identity of their larger communities.*

* indicates sign-language interpreted 

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 11:00 Bermuda 101: Not the Um-Um Players*
- 11:45 American Music: Made in Bermuda
- 12:00 Bermuda and the American Revolution
- 12:45 Family and Community Connections:
Lodges and Friendly Societies
- 1:15 Cross Program: Carnival Celebrations*
- 2:00 What's Bermudian Culture?: Mosaic
- 2:45 Verbal Arts of Parliament: Mosaic
- 3:30 Transatlantic Encounters
- 4:15 The Peppercorn Ceremony: Mosaic*
- 5:00 Traditions of Trade and International
Business

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Cooking Fish Chowder
- 12:00 Guest House: Masters of the Visitor Arts
- 1:00 Kitchen: Cooking Fish
- 2:00 Guest House: Hospitality School
- 3:00 Kitchen: Glass Cakes and
Coconut Candy*
- 4:00 Guest House: Guest Services as a
Performance Art
- 5:00 Kitchen: Bermuda Liqueurs
and Other Beverages

MUSIC STAGE

- 11:00 Bermudian Community Band Music:
Somerset Brigade Band
- 12:00 Bermudian Gospel: Apex 4 Quartet
- 1:00 Bermudian Jazz: Jaz
- 2:00 Reggae from the Rock:
Truneh and Fires of Africa
- 3:00 Bermudian Jazz: Jaz
- 4:00 Community Band Music
- 5:00 Reggae from the Rock

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

SPECIAL EVENTS

- 3:30 Gombey Clash
Family and Community Area

New York City

NEW YORK CITY STAGE

- 11:00 Soviet Jewish/Bukharan Musical
Traditions: Shashmaqam
- 12:00 Colombian Vallenato/Cumbia:
Los Macondos
- 1:00 Dominican Merengue: David David
- 2:00 Hip Hop/Turntablist Competition:
X-ecutioners
- 3:00 Accordions of New York
- 4:00 West African Musical Traditions:
Abdoulaye Diabate & Super Manden

BOROUGH HALL MUSIC STAGE

- 11:00 Cumbia/Merengue Workshop:
Julio Diaz with Los Macondos
- 12:00 West African Baby Naming Ceremony:
Abdoulaye Diabate & Super Manden
- 1:00 Bukharan Jewish Folk Traditions:
Shashmaqam
- 2:00 Colombian Vallenato Family Band:
Los Macondos, Julio Diaz
- 3:00 Dominican Merengue Workshop/Dance:
David David; Julio Diaz*
- 4:30 Hip Hop Workshop: X-ecutioners

BACKSTAGE BROADWAY STAGE

- 11:00 Open Rehearsal
- 1:30 Backstage Stories*
- 2:30 Open Rehearsal

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

* Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, potsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

* Interpreted presentation at 4:30.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. Special guests, speakers, and activities throughout the Festival. Opening bell at 11:00.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making.

COMMUNITY RADIO

Irish-American radio with Kathleen Biggins, WFUV/Fordham.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

* Interpreted presentation at 4:00.

Evening Events

Irish New York: The 33rd County.

5:00-7:00 p.m. Featuring Cherish the Ladies.*

* indicates sign-language interpreted 

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

Special Theme — Bermuda Weddings

CONVERSATIONS ON THE VERANDA

- 11:00 Wedding Traditions: Mosaic*
- 11:45 Playing at the Hotels
- 12:30 Wedding Stories*
- 1:15 Cross Program: Stone Walls
- 2:00 What's Bermudian Culture?
- 2:45 Collective House Building
- 3:30 The Roofing Rally
- 4:15 Cricket Tales
- 5:00 Bermuda Recollections

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Decorating the Gold and Silver Wedding Cake
- 12:00 Guest House: Mineral Weddings
- 1:00 Kitchen: Preparing Wedding Food
- 2:00 Guest House: Setting the Wedding Table
- 3:00 Kitchen: Glass Cakes and Coconut Candy*
- 4:00 Guest House: Catering Bermuda Weddings
- 5:00 Kitchen: Bermuda Desserts

MUSIC STAGE

- 11:00 Gombey's
- 11:30 Somerset Brigade Band
- 12:30 Bermudian Sacred Song: Apex 4 Quartet
- 1:30 Bermudian Jazz
- 2:30 Reggae from the Rock
- 3:30 Calypso and Steel Pan: Bermuda Strollers
- 4:30 Bermudian Wedding Party*

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

SPECIAL EVENT:

A Bermuda Wedding

New York City

NEW YORK CITY STAGE

- 11:00 Dominican Merengue: David David
- 12:00 West African Folk/Popular Song: Abdoulaye Diabate & Super Manden
- 1:00 Irish Ceili Music: Cherish the Ladies
- 2:00 Turntable Artists: X-ecutioners*
- 3:00 Soviet Jewish/Bukharan Musical Traditions: Shashmaqam
- 4:00 Puerto Rican Bomba y Plena: Los Pleneros de la 21*

BOROUGH HALL MUSIC STAGE

- 11:00 Master Drumming Workshop
- 12:00 Bukharan Jewish Religious Music: Shashmaqam
- 1:00 Puerto Rican Ceremonial Traditions: Los Pleneros de la 21
- 2:00 Colombian Cumbia/Merengue Workshop: Los Macondos; Julio Diaz
- 3:00 Irish American Social Dance: Cherish the Ladies
- 4:00 West African Jaliya Family Traditions: Abdoulaye Diabate
- 4:45 Hip Hop Workshop: X-ecutioners

BACKSTAGE BROADWAY STAGE

- 11:00 Open Rehearsal
- 1:30 Backstage Stories
- 2:30 Open Rehearsal

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

* Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, patsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

* Interpreted presentation at 12:30.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making. Narrative sessions on the occupations of New York.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. Special guests, speakers, and activities throughout the Festival. Opening bell at 11:00.

COMMUNITY RADIO

Irish-American radio with Kathleen Biggins, WFUV/Fordham.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:


Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

* Interpreted presentation at 4:00.

Evening Events

Birth of Salsa in New York, 5:30-6:30 p.m. With Son Mundano.*

Latin Dance Party, 6:30-9:00 p.m. Featuring Son Mundano, David David, and Los Macondos.*

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 11:00 Calypso Styles*
- 11:45 Sea Stories
- 12:30 Working with the Island Ecology*
 - 1:15 Bermuda 101: Not the Um-Um Players
- 2:00 Family and Community Connections
- 2:45 What Is Bermudian Culture?
- 3:30 Growing Up Bermudian
- 4:15 Nicknames: Mosaic
- 5:00 Getting Ready for Cup Match

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Home Cooking
- 12:00 Guest House: Hospitality School
- 1:00 Kitchen: Cruise Ship Cooking
- 2:00 Kitchen: Multiethnic Foodways*
- 3:00 Guest House: Arts of Hospitality:
 - Tricks of the Trade
- 4:00 Kitchen: Cooking with Herbs
- 5:00 Guest House: Arts of the Guest House

MUSIC STAGE

- 11:00 Gombey
- 12:00 Bermudian Jazz
 - 1:00 Bermudian Sacred Song
 - 2:00 Bermudian Calypso
 - 3:00 Community Band Music
 - 4:00 Reggae from the Rock*
 - 5:00 Bermudian Jazz

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

New York City

NEW YORK CITY STAGE

- 11:00 Colombian Vallenato Music:
 - Los Macondos; Julio Diaz
- 12:00 New York Latin Tres Playing:
 - Nelson Gonzalez
- 12:30 Soviet Jewish/Bukharan Songs:
 - Shashmaqam
- 1:30 Puerto Rican Bomba y Plena:
 - Los Pleneros de la 21
- 2:30 Colombian Cumbia Music and Dance:
 - Los Macondos
- 3:30 New York Irish Fiddle Traditions:
 - Tony DeMarco and Linda Hickman
- 4:00 Sounding the Drum: The African-Caribbean Diaspora in New York*

BOROUGH HALL MUSIC STAGE

- 11:00 Soviet Jewish/Bukharan Musical Instruments: Shashmaqam
- 12:00 Ceremonial Drumming
- 1:00 Voudon Ceremonial/Ritual Performance:
 - La Troupe Makandal
- 2:00 West African Ceremonial Traditions:
 - Abdoulaye Diabate Et Super Manden
- 3:00 New York Latin Tres; Nelson Gonzales;
 - Julio Diaz
- 3:30 Soviet Jewish/Bukharan Songs:
 - Shashmaqam
- 4:30 Turntable Workshop: X-ecutioners;
 - D.J. Angola; D.J. Rekha

BACKSTAGE BROADWAY STAGE

- 11:00 Amateur Night at the Apollo: Open Call
- 1:00 Apollo Impressions*
- 2:00 Amateur Night at the Apollo: Open Call
 - (until 5:30)

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

*Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, potsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

1:15 Cross Program: Family Businesses

*Interpreted presentation at 2:30.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. Special guests, speakers, and activities throughout the Festival. Opening bell at 11:00.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making. Narrative sessions on the occupations of New York.

COMMUNITY RADIO

African-American radio with Hal Jackson.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

*Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawaii.

*Interpreted presentation at 4:00.

Evening Events

Sounding the Drum: The African-Caribbean Diaspora in New York, 4:00-6:30 p.m. Featuring La Troupe Makandal, Los Pleneros de la 21, and Abdoulaye Diabate Et Super Manden.*

Techno New York: Master Turntablists, 7:00-9:00 p.m. With the X-ecutioners, D.J. Angola, and D.J. Rekha.*

*indicates sign-language interpreted 

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 11:00 What Is Cup Match?*
- 11:45 Dressing for Cup Match: Mosaic
- 12:30 Bermuda 101: Not the Um-Um Players
- 1:15 Cross Program: Spoken Music*
- 2:00 What Does It Mean to Be Bermudian?
- 2:45 Growing Up Bermudian: The Making of a Cricketer
- 3:30 Coming Home for Cup Match: Mosaic
- 4:15 A Conversation about Bermudian Ethnicity
- 5:00 Cup Match Music

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Cup Match Cooking: Dolly Pitcher's Fish
- 12:00 Guest House: Hospitality School
- 1:00 Kitchen: Cup Match Cooking: Mussel Pie
- 2:00 Guest House: Hospitality as Performance
- 3:00 Kitchen: Cassava and Farine Pie*
- 4:00 Guest House: Afternoon Tea
- 5:00 Kitchen: Cup Match Cooking

MUSIC STAGE

- 11:00 Gombey
- 11:30 Bermudian Jazz
- 12:30 Bermudian Sacred Song
- 1:30 Bermudian Calypso
- 2:30 Community Band Music
- 3:30 Reggae from the Rock
- 4:30 Bermudian Jazz*

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

SPECIAL EVENT:

Cup Match and Family Day

New York City

NEW YORK CITY STAGE

- 11:00 Korean Drumming and Dance: Hanguk-Sounds of Korea
- 12:00 West African Song Traditions: Abdoulaye Diabate & Super Manden
- 1:00 Haitian Music and Dance: La Troupe Makandal
- 2:00 UNITE! Labor Chorus
- 3:00 Apollo Theatre: Open Rehearsal for Amateur Night Finalists (until 5:00 p.m.)

BOROUGH HALL MUSIC STAGE

- 11:00 Hip Hop/Turntable Workshop: X-ecutioners
- 12:00 Puerto Rican Christmas: Los Pleneros de la 21
- 1:00 Korean Samul Nori Celebration: Hanguk-Sounds of Korea
- 2:00 Soviet Jewish/Bukharan Musical Traditions: Shashmaqam
- 3:00 New York Irish Music Traditions: Tony DeMarco
- 3:30 Colombian Social Dance: Los Macondos*
- 4:15 Haitian Drumming Workshop: La Troupe Makandal

BACKSTAGE BROADWAY STAGE

Backstage Broadway trades, crafts, and stories. Interviews and panel discussions take place throughout the day.

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

* Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, patsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

* Interpreted presentation at 12:30.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. Special guests, speakers, and activities throughout the Festival. Opening bell at 11:00.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making. Narrative sessions on the occupations of New York.

COMMUNITY RADIO

African-American radio with Hal Jackson.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawai'i.

* Interpreted presentation at 4:00.


SPECIAL EVENT

Traditional Timber Frame Raising at 12:00

Evening Events

Amateur Night at the Apollo, 6:00-9:00 p.m.

For the first time ever, Harlem's famed Apollo Theatre will take its legendary "Amateur Night" on the road! Since the 1930s, this Wednesday-night event has drawn thousands of hopeful performers to Harlem's 125th Street to compete for praise, prizes, and a chance at stardom. Selected finalists from open auditions held on July 6 will participate in an evening performance.*

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

Bermuda Connections

CONVERSATIONS ON THE VERANDA

- 11:00 Bermuda Cup Match Memories*
- 11:45 Cup Match Stories: Mosaic
- 12:30 Bermuda 101: Not the Um-Um Players
 - 1:15 Family and Community Connections*
 - 2:00 What Does It Mean to Be Bermudian?
 - 2:45 Marketing Tradition
 - 3:30 Coming Home for Cup Match: Mosaic
 - 4:15 A Conversation about Bermudian Ethnicity*
- 5:00 Bermuda Farewells

BERMUDA KITCHEN/GUEST HOUSE

- 11:00 Kitchen: Home Cooking
- 12:00 Guest House: Hospitality School
 - 1:00 Kitchen: Cruise Ship Cooking
 - 2:00 Kitchen: Multiethnic Foodways
 - 3:00 Guest House: Arts of Hospitality: Tricks of the Trade
 - 4:00 Kitchen: Cooking with Herbs
 - 5:00 Guest House: Arts of the Guest House

MUSIC STAGE

- 11:00 Gombey
- 12:00 Bermudian Jazz
 - 1:00 Calypso and Steel Pan: Bermuda Strollers
 - 2:00 Bermudian Sacred Song: Apex 4 Quartet*
 - 3:00 Community Band Music
 - 4:00 Calypso and Steel Pan: Bermuda Strollers
 - 5:00 Gombey

FAMILY AND COMMUNITY AREA

Demonstrations and workshops including kite making and flying, Gombey costume making, Azorean needlework, decorative doll making, various home and holiday crafts, herb gardening and use, family and community genealogy and folklore, toy making and children's games.

ARTS OF THE LAND AREA

Herb, vegetable, and decorative flower gardening, beekeeping, flower arranging, house building, stone wall building, stone cutting, cedar carving, carpentry.

ARTS OF THE SEA AREA

Seagull boat building, fitted dinghy restoring and rigging, fishing crafts, sail repairing, model boat making.

ON THE CRICKET FIELD

Demonstrations, clinics, workshops, and discussions with Bermuda cricket legends.

Check area schedules for hands-on activities and special presentations throughout the day.

SPECIAL EVENT:

Cup Match and Family Day

New York City

NEW YORK CITY STAGE

- 11:00 Soviet Jewish/Bukharan Folk Songs: Shashmaqam
- 12:00 Colombian Cumbia: Los Macondos
 - 1:00 Hip Hop/Turntable Competition: X-ecutioners
 - 2:00 West African Praise Songs: Abdoulaye Diabate & Super Manden
 - 3:00 Korean Drumming and Dance: Hanguk-Sounds of Korea
 - 4:00 Puerto Rican Bomba y Plena: Los Pleneros de la 21*

BOROUGH HALL MUSIC STAGE

- 11:00 Puerto Rican Drumming Workshop: Los Pleneros de la 21
- 12:00 Haitian Voudon Ceremony: La Troupe Makandal
 - 1:00 Korean Samul Nori Celebration: Hanguk-Sounds of Korea
 - 2:00 New York Irish-American Music: Tony DeMarco*
 - 2:30 Soviet Jewish/Bukharan Dance: Shashmaqam
 - 3:30 Haitian Dance Party: La Troupe Makandal
 - 4:30 Colombian Cumbia Dance: Los Macondos

BACKSTAGE BROADWAY STAGE

Community Radio: Live Broadcast of Hal Jackson's Sunday Classics, WBLS, New York, 11:00-4:00.

FOODWAYS STAGE

Demonstration and discussion sessions with cooks and food writers.

* Interpreted presentation at 11:00.

NEIGHBORHOOD AREA

Discussions on growing up and living in New York City. Learn stoop ball, patsy, double Dutch, skully, and other traditional NYC games. Sign up for daily 4:00 stickball game.

* Interpreted presentation at 12:30.

WALL STREET

Learn how stocks and commodities are traded on the floors of the New York Stock Exchange, the New York Mercantile Exchange, and the New York Board of Trade. Special guests, speakers, and activities throughout the Festival. Opening bell at 11:00.

THE GARMENT DISTRICT

Demonstrations including fashion design, mannequin making, window design and display, and garment making. Narrative sessions on the occupations of New York.

Masters of the Building Arts

DISCUSSION STAGE

Discussion sessions with craftspeople in the building trades on a wide variety of topics, including: traditions of teaching and learning, skills and working knowledge, tricks of the trade, tool talk, the art of scaffolding, the restoration of the Washington Monument, teamwork on the job site, the nature and art of craftsmanship, techniques for preserving historic buildings, and much more.

1:15 Cross Program: NEA Heritage Fellows

* Discussion sessions at the following times will be sign interpreted: 11:15, 12:45, 2:15.

FAMILY ACTIVITY TENT

All Day: Hands-on family activities, including: creating gargoyles and grotesques; making mosaics, stained glass, and architectural patterns; carving unfired bricks and building a brick wall. A tools and materials "petting zoo" is also featured.

ONGOING SKILL DEMONSTRATIONS:

Stone carving, bricklaying, stone and marble masonry, terrazzo work, tile and mosaic setting, restoration techniques, ornamental plastering, terra cotta craftsmanship, decorative painting, stone lettering, Byzantine-style woodcarving, restoration carpentry, stained glass, architectural blacksmithing, adobe building, timber framing, slate roofing, sheet metal craftsmanship, and dry stone wall building from New England and Hawaii.

* Interpreted presentation at 4:00.

Evening Events

Friday Night Back-a-Town, 5:30-7:30 p.m.

Featuring Jaz and Fires of Africa. This concert will conclude the Cup Match celebration. *

* indicates sign-language interpreted .

Cross Programs include participants from two or more Festival programs discussing common traditions.

All schedules are subject to change; please check area schedule signs for the most up-to-date information.

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Of Related Interest

Within These Walls...

National Museum of American History,
Behring Center

This permanent exhibition tells 200 years of American history as seen from the doorstep of one house that stood from Colonial days through the mid-1960s in Ipswich, Massachusetts. Meet five ordinary families whose lives within the walls of the house became part of the great changes and events of the nation's past, and learn how to look for clues to the history of your own home and neighborhood.

Timber Framing Tour

Saturday, June 30, and Friday, July 6, 12:00 noon

Timber framer Rudy Christian leads a tour of the *Within These Walls...* exhibition at the National Museum of American History, Behring Center.

The Stone Carvers and Final Marks: The Art of the Carved Letter

Wednesday to Friday, June 27 to June 29, 12:30 p.m.
National Gallery of Art, East Building Auditorium

The National Gallery of Art is featuring two documentary films on stone carving in association with the Smithsonian Folklife Festival. *The Stone Carvers* documents the craftsmanship of stone carvers at Washington National Cathedral. *Final Marks: The Art of the Carved Letter* highlights the stone lettering skills and traditions of master stone carver and calligrapher John Benson at The John Stevens Shop in Newport, Rhode Island.

The Interplay of Cultures: Whither the United States in the World?

The Institute for Intercultural Studies, in cooperation with the Smithsonian Institution and the Library of Congress, are planning an international, interdisciplinary symposium to commemorate the Margaret Mead centennial. "The Interplay of Cultures: Whither the United States in the World?" will explore contributions of history and the behavioral sciences to understanding our own culture and that of our adversaries and our present and future allies. The symposium is tentatively scheduled for December in Washington, D.C. For more information on Margaret Mead and her centennial, see www.mead2001.org.

Art 'n' U

Saturday, June 30

Last year's Folklife Festival program on local culture continues with *Art 'n' U*, a festival on U Street in front of the historic Lincoln Theater (1215 U Street, N.W.), featuring performances and educational programs for children and families highlighting the rich and diverse cultural life of Washington, D.C.

The American Presidency: A Glorious Burden

This exhibition at the National Museum of American History, Behring Center, explores the personal, public, ceremonial, and executive actions of the 42 presidents who have influenced the course of history in the past 200 years. Free timed-entry passes are necessary. Same-day passes are available at the museum's third-floor entrance kiosk. Advance passes are available through TicketMaster (1.800.555.SEAT or 202.432.SEAT).

CONCERT

POWER and GLORY Folk Songs of the Presidency

This concert, held in conjunction with *The American Presidency: A Glorious Burden* exhibition at the National Museum of American History, Behring Center, on Friday, June 29, at the New York Main Stage, features Oscar Brand with John Foley, Josh White Jr., Joe Glazer, and Magpie.

Politics and music have been natural partners for more than 200 years in this country. Some early campaign songs paired new lyrics with familiar tunes ("Adams and Liberty" or "Jefferson and Liberty") to provide voters with substantive messages. Others, especially in the 20th century, adopted popular songs as campaign jingles, associating candidates with a sunny optimism but without any particular agenda (FDR's use of "Happy Days are Here Again," or Clinton's of "Don't Stop Thinking about Tomorrow"). Sometimes words are altered slightly to fit a particular candidate (as Eubie Blake did for Truman in 1948, adapting his 1921 hit, "I'm Just Wild About Harry"). The writing or adapting of songs has declined in recent decades as candidates rely more heavily on mass media and Madison Avenue to convey their messages. Before radio, television, and a more literate electorate, political songs were a primary medium, easily learned and repeated. The messages were not altogether different, though: glorify or condemn the candidates and their views, enlighten, encourage, or frighten the voter into going to the polls.

Another rich vein for political repertoire is found in songs of praise, protest, or commentary from the world of traditional music. Momentous events — assassinations, for example — have inspired many songs, including "The Ballad of Charles Guiteau," about the murderer of James A. Garfield, or Phil Ochs's "Ballad of Medgar Evers," about the fallen Civil Rights leader. Singer-songwriters like Woody Guthrie and Phil Ochs, belying the image of protesters with a guitar, could idolize their heroes in song (Guthrie's "This World Was Lucky" for FDR, Ochs's "That Was the President" for JFK). But they also wrote anthems like "This Land Is Your Land" and "Power and Glory" that were at the same time strongly affirmative and pointedly critical of the country. These latter songs don't mention presidents or other politicians by name, but they encompass the great American paradox, the country's poverty and injustices amid its many riches and blessings. Similarly, songs like Josh White's "One Meatball" and "Strange Fruit" help to focus fear and anger in ways that, in time, sparked political action and change.

As labor organizer Joe Hill said, "A pamphlet, no matter how good, is never read more than once, but a song is learned by heart and repeated over and over." Whether it's in aid of a candidate seeking the nation's highest elected office, bringing national attention to the country's ills, or keeping alive the memory of history's heroes and villains, the songs endure to help us remember.

Howard Bass, Division of Cultural History, National Museum of American History

The American Presidency has been made possible by the generous support of Kenneth E. Behring; The History Channel; Chevy Chase Bank; Cisco Systems, Inc.; Elizabeth and Whitney MacMillan; and Heidi and Max Berry; with additional support provided by Automatic Data Processing, Inc.; Business 2.0; KPMG LLP; Sears, Roebuck and Co.; and T. Rowe Price Associates, Inc.

Educational Offerings

Festival Teacher Seminar

Bringing Folklife into the Classroom

As in previous years, the Center is offering a seminar for teachers during the Festival. "Bringing Folklife into the Classroom" is co-sponsored by the Smithsonian Office of Education. This popular seminar, now in its fifth year, attracts Washington-area teachers who obtain hands-on experience in the folklorist's methods of learning about culture: observing, documenting, interviewing, and interpreting. Instructors for the course, which meets June 26–30, are Drs. Betty J. Belanus and Olivia Cadaval of the Center for Folklife and Cultural Heritage.

Festival Teacher's Workshop

A Fieldwork Experience at the Festival

In collaboration with Texas's Region One Educational Service Center of South Texas, the Center is conducting the second in a series of teacher workshops for Project Frontera, a three-year project proposed to help "rewire the circuits of knowledge" in the schools. The project brings together the Center's expertise and resources with Region One educators to develop and model a curriculum based on local culture. This three-day workshop will use the Festival as a fieldwork site for teachers to explore the different representations of traditional local culture.

Bermuda Connections Fellowships

Eight teachers from Bermuda public schools have been selected as *Bermuda Connections* fellows. As part of their fellowship activities, they will complete two weeks of intensive training in the concepts, study methods, and presentation of folklife at the Smithsonian Festival. During the first week, the teachers will learn from the Festival participants, meeting with local and national educators and participating in the seminar "Bringing Folklife into the Classroom." During the second week they will engage in project-based learning activities in the *Bermuda Connections* program. The fellowship is one component of a partnership between the Smithsonian Center for Folklife and Cultural Heritage and the Bermuda Department of Community and Cultural Affairs in cooperation with the Bermuda Ministry of Education and supported by a generous grant from the Bank of Bermuda.

Earl's Canoe

In a step-by-step construction of the traditional Ojibwe birch-bark canoe, Earl Nyholm and his relatives provide a social context for this nearly extinct craft in this prize-winning video. **SUITABLE FOR ALL AGES.**

Hosay Trinidad

This 45-minute video explores the complex transformation of the Muslim observance of Muharram from the Middle East to Trinidad.

Available from Documentary Educational Resources, 101 Morse St., Watertown, MA 02472, (phone) 617.926.0491, (fax) 617.926.9519, (e-mail) docued@der.org, <http://der.org.docued>

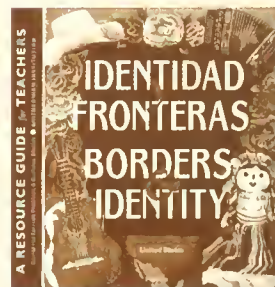
Workers at the White House

This half-hour video documentary features the occupational folklife and oral histories of a broad range [of] White House workers — butlers, maids, doormen, chefs, plumbers, and others. Includes 24-page educational booklet. Produced in cooperation with the White House Historical Association and the National Archives. **GRADES 6–12.** CATALOG #SFW48003



Borders and Identity

This bilingual education kit explores the complex notion of identity along the United States/Mexico border through segments on history, belief, expressive arts, and occupational traditions. Includes a four-part video, a poster-size cultural map, and a teacher/student guide with exercises for classroom use. **GRADES 6–12. CULTURAL MAP SOLD SEPARATELY.** CATALOG #SFW90010



Land and Native American Cultures

This education kit introduces students to the use of land in Native American communities through three case studies: the Hopi of Arizona; the Tlingit, Haida, and Tsimshian of Alaska; and the Aymara and Quechua of Bolivia and Peru. Includes an extensive teacher/student guide with narrative, photographs, resource listing, activity questions, and slide set. GRADES 9-12. CATALOG #SFW90011



Wisconsin Powwow/ Naamikaaged: Dancer for the People

This two-video set shows how powwows incorporate historical traditions and modern innovations, focusing on the Ojibwe people in northern Wisconsin. Includes 40-page booklet with historical background, classroom questions, and suggestions for further reading and listening. GRADES 6-12. CATALOG #SFW48004



Discovering Our Delta: A Learning Guide for Community Research

This learning guide is a useful tool for teaching students how to conduct research in their community and to communicate the results of that research to their classmates and others. Complete kit includes the video and student and teacher guides. The 26-minute video follows five students from the Mississippi Delta as they conduct research on their communities.

NUMBER IS LIMITED AND SUBJECT TO AVAILABILITY. GRADES 6-12. CATALOG #DELTA



Available from Smithsonian Folkways Mail Order, 750 9th Street, NW, Suite 4100, Washington, DC 20560-0953, (phone) 202.275.1144, (fax) 202.275.1165. Orders only 800.410.9815

Visit the Smithsonian Center for Folklife and Cultural Heritage on the Web at <http://www.folklife.si.edu>.

Festival/Folkways Books and Collections

Smithsonian Folklife Festival *Culture Of, By, and For the People*



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Produced by the Center for Traditional Music and Dance.

Released in conjunction with *New York City at the Smithsonian*,
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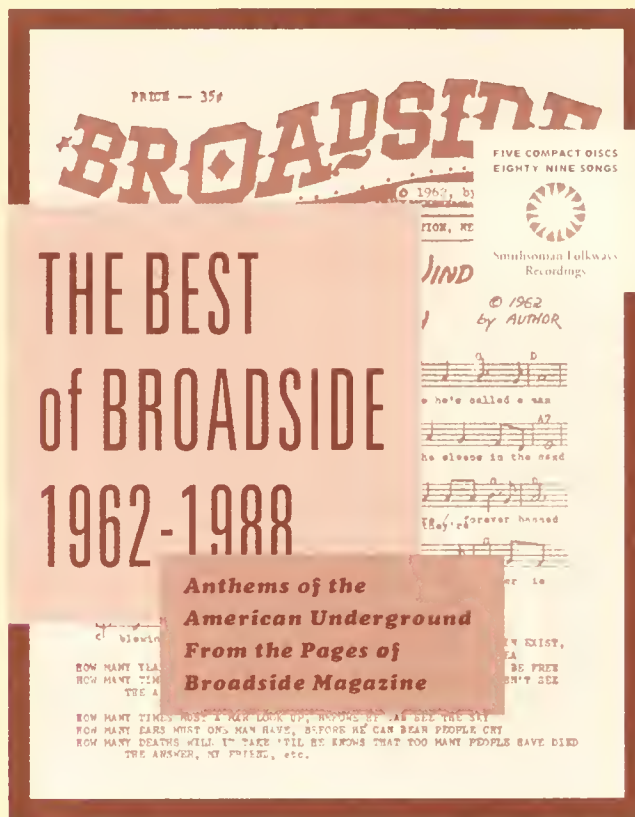
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EVERY TONE A TESTIMONY: AN AFRICAN AMERICAN AURAL HISTORY

This double CD draws upon the collection at the Smithsonian Folkways archive to create a history of African American life and culture in sound. The sounds collected here are testimony to the power, creativity, and resilience of Black expressive forms that have received recognition throughout the world.



KEVIN BURKE: Sweeney's Dream; FIDDLE TUNES FROM COUNTY SLIGO, IRELAND

Sweeney's Dream captures Burke's stunning Sligo style of Irish fiddling during his earliest years in the U.S., before he became widely known for his work in such groups as The Bothy Band, Open House, and Patrick Street. *"...Probably the greatest Irish fiddler living."* — *The Village Voice*



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RED ALLEN: THE FOLKWAYS YEARS 1964-1983, FEATURING FRANK WAKEFIELD

The late Red Allen is considered to be one of the most important exponents of the "high, lonesome sound," the epitome of bluegrass singing. This collection presents the classic 1964 Allen and Wakefield release *Bluegrass*, plus six never-released cuts and additional selections from four later Folkways albums.



THE COUNTRY GENTLEMEN: ON THE ROAD (and More)

Presenting a rare glimpse of The Country Gentlemen as they appeared on stage at the peak of their creativity, this album is comprised of excerpts from two live concerts recorded in 1962-1963, plus six never-before-released bonus tracks recorded in 1961 at the band's appearance at Carnegie Hall.



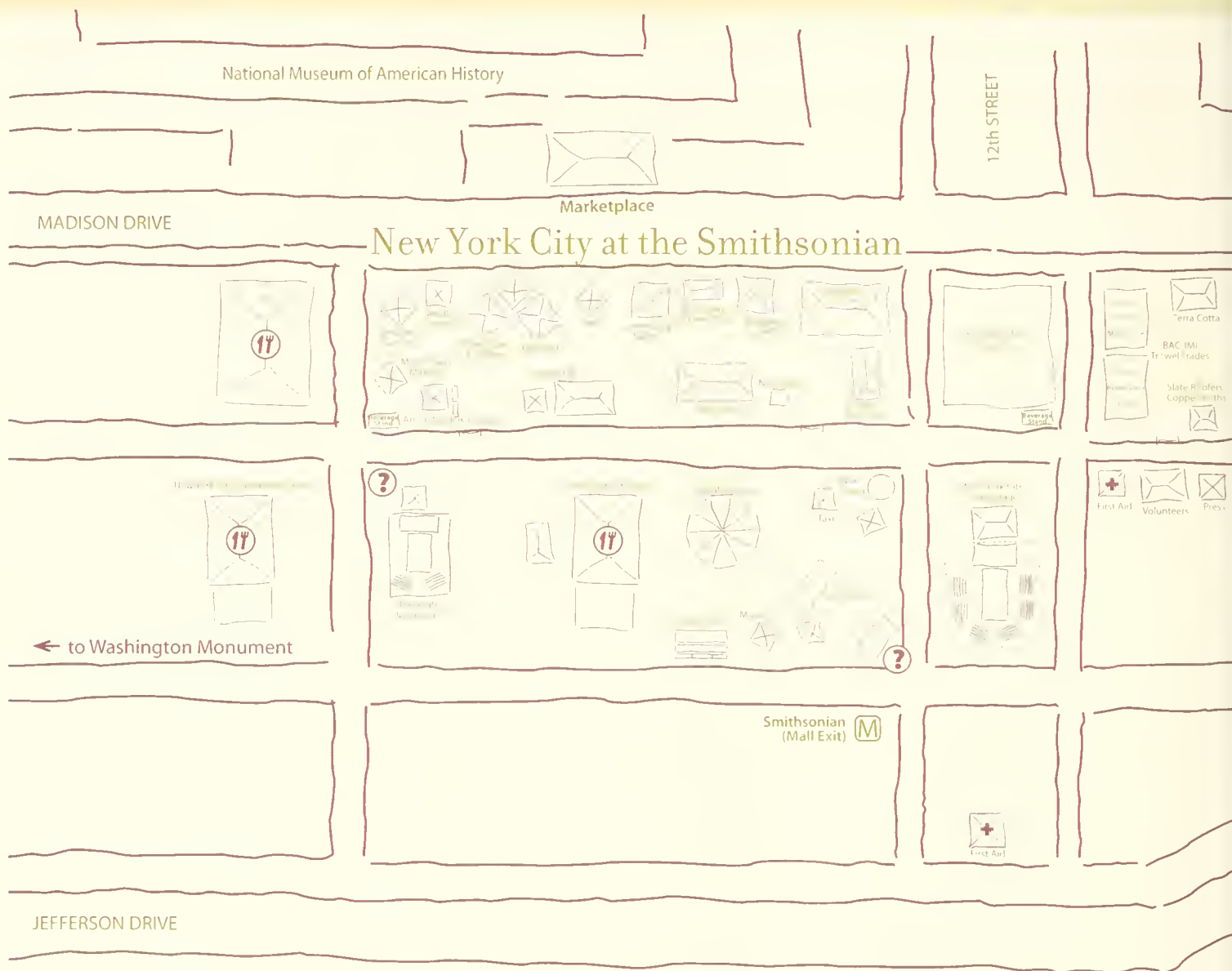
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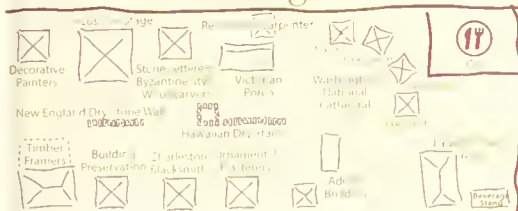
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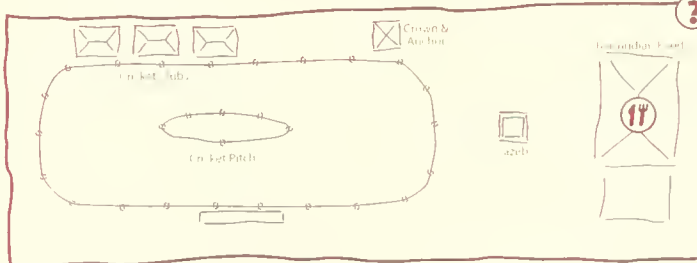
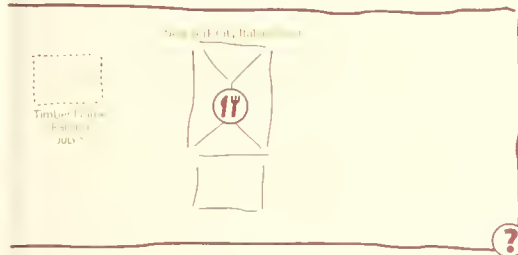
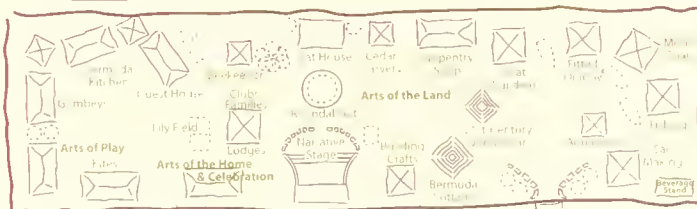
A hand-drawn sketch of the National Museum of Natural History building. The drawing is done in brown ink on a light-colored background. It shows a long, low building with a central section that is slightly elevated. The roof is simple, and there are some lines indicating windows or architectural details. The text "National Museum of Natural History" is written in a simple, sans-serif font across the front of the building.

National Museum of Natural History

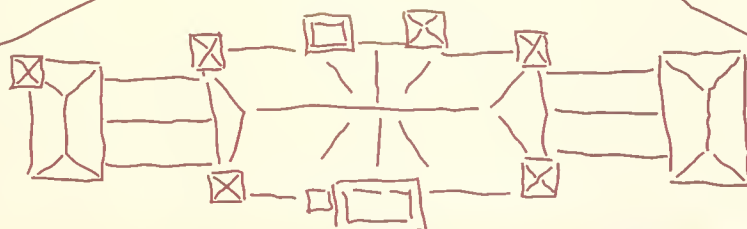
Masters of the Building Arts



Bermuda Connections



Smithsonian Castle





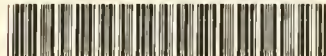
An illustration of two figures in traditional Bermudian costumes. They are wearing tall, decorated poles (possibly made of bamboo or cane) with various symbols like a blue circle, a yellow triangle, and a red diamond. The poles are topped with green, feathery or grassy material. The figures are wearing colorful, layered skirts and tops. The background is a light, textured surface with some dark, abstract shapes.

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